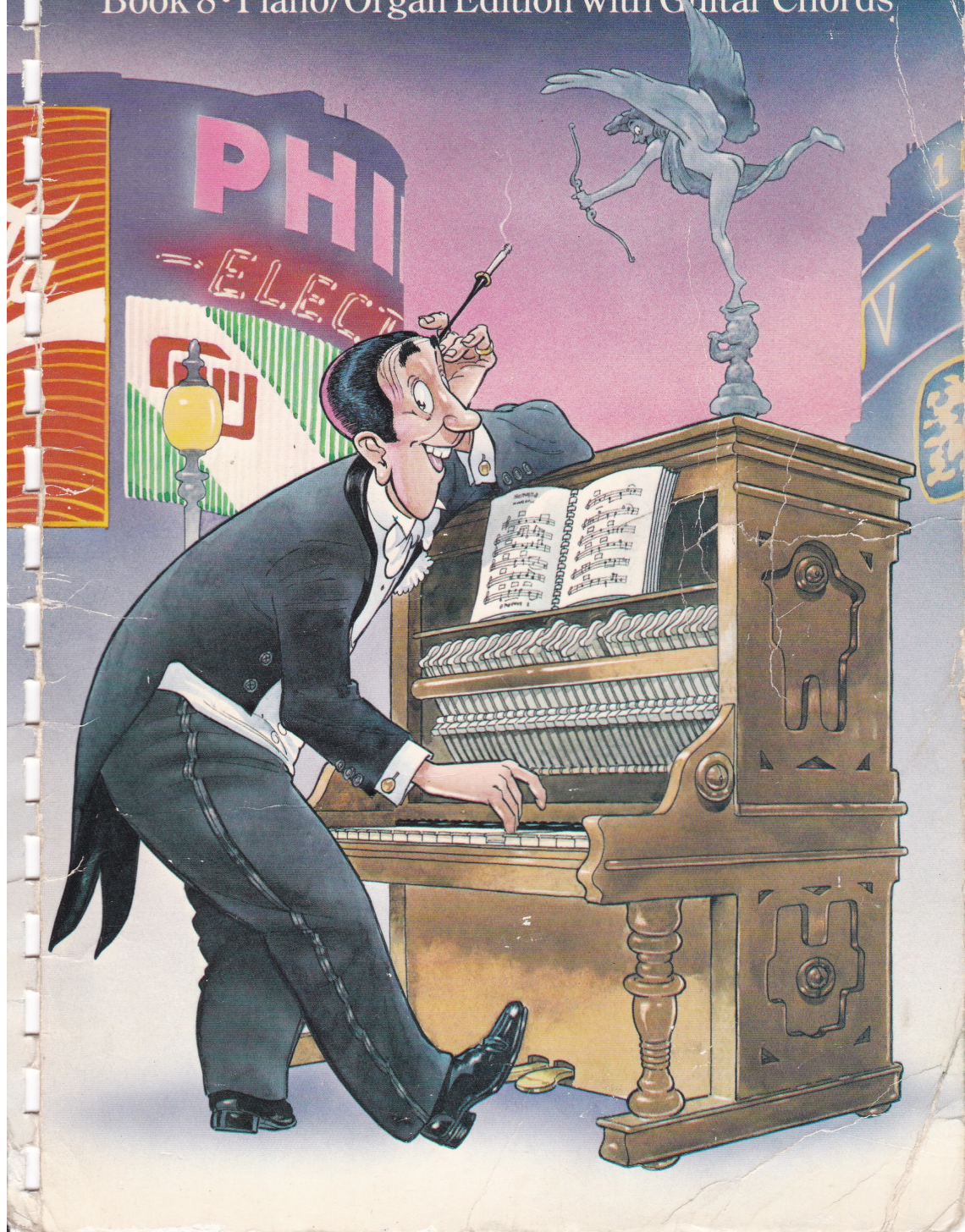


101 Hits for Buskers

Book 8 • Piano/Organ Edition with Guitar Chords



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1

A Little Co-operation From You

Words & Music by Samuel Lerner, Al Goodhart & Al Hoffman

Moderato

The musical score is written for a single melodic line on a treble clef staff in 3/4 time. It consists of six systems of music, each with a vocal line and a piano accompaniment line. The piano accompaniment is a simple harmonic accompaniment using chords and triplets. The lyrics are written below the vocal line, with blank lines for the singer to fill in. The tempo is marked 'Moderato'.

System 1: Chords: F, Fmaj7. Lyrics: A lit-tle co-op-er-a-tion from you, _____ Is all I

System 2: Chords: Gm7, C7, Gm7, C7, Gm7, C7. Lyrics: need to do the things I want to do. _____ I'd have the cou-rage to see it through _

System 3: Chords: Gm7, C7, F, F#, Gm7, C7. Lyrics: _____ With a lit-tle co-op-er-a-tion from you, _____ A

System 4: Chords: F, Fmaj7. Lyrics: lit-tle bit of as-sis-tance, my dear, _____ A lit-tle

System 5: Chords: Gm7, C7, Gm7, C7. Lyrics: kiss, or some-thing whis-per'd in my ear, _____ Would help me

System 6: Chords: Gm7, C7, Gm7, C7, F, D7. Lyrics: ban-ish the thought of fear, _____ Just a lit-tle co-op-er-a-tion, my dear.

F F7 F13

With - out your love per-haps I'd go on liv - ing, _____

Bb7 G7

Won-der-ing how I'd get by, But with the kind of love you could be

G13 C7 F#o C7

giv - ing, I could reach the moon up in the sky, With just a

F Fmaj7

lit - tle co - op - er - a - tion from you, I'm sure there's

Gm7 C7 Gm7 C7

noth - ing in this world I could - n't do. You'd be my

Gm7 C7 F D7

won-der-ful in - spir - a - tion, I'd be a great sen - sa - tion, With a

Gm7 C13 F

lit - tle co - op - er - a - tion from you. _____

2 Adios

English words by Eddie Woods
Music & Spanish words by Enric Madriguera

144
SWING

Moderato

The musical score is written for guitar and voice. It consists of five staves of music. Each staff begins with a set of guitar chords in a 6/8 time signature. The chords are: Gm7, C7, Fmaj7, F6, Gm7, C7, C+ on the first staff; F6, Bb, C7, Gm7, C7, Fmaj7, F, Gm7, C7, C+ on the second staff; F6, Bb, C7, C13, F, Db9, C7 on the third staff; Fmaj7, F6, Gm7, C7, Fmaj7, F6, Gm7, C7 (with a triplet of eighth notes), Fmaj7, F6 on the fourth staff; and Gm7, C7, C+, F6, D+, D7, Gm7, C13 on the fifth staff. The lyrics are written below the notes, with some words underlined. The tempo is marked 'Moderato'.

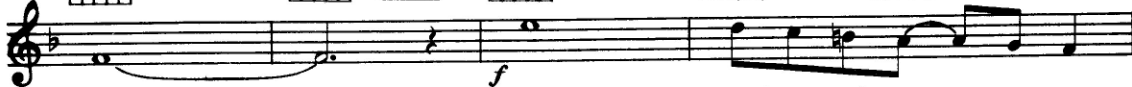
mf A - dios, In leav - ing you ft
grieves me to say A - dios, I'll be so lone - ly
for you on - ly I sigh and cry my A - dios, A - dios to you.
And in this heart,
is mem' - ry of what used to be dear for you and me set a -











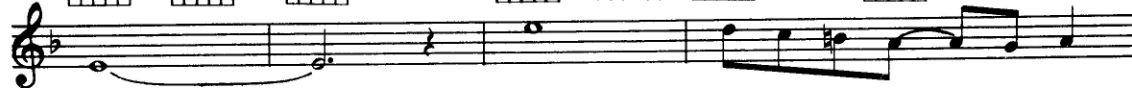
f Moon watch-ing and wait - ing a -











bove. _____ Soon it will be bless - ing our










love. _____ *mf* A - dios, _____













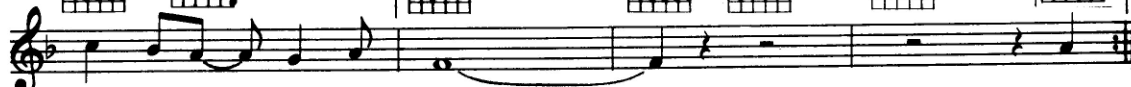

_____ for hap-pyend-ings I'll re-turn dear to you, With a love true, no











more to bid you A - dios. _____ A -









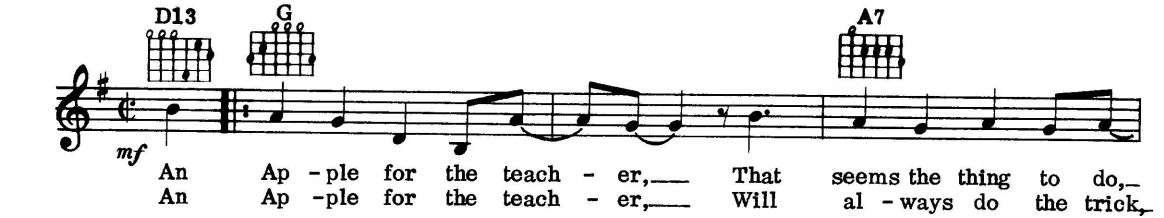

dios. A - dios. _____

3 An Apple For The Teacher

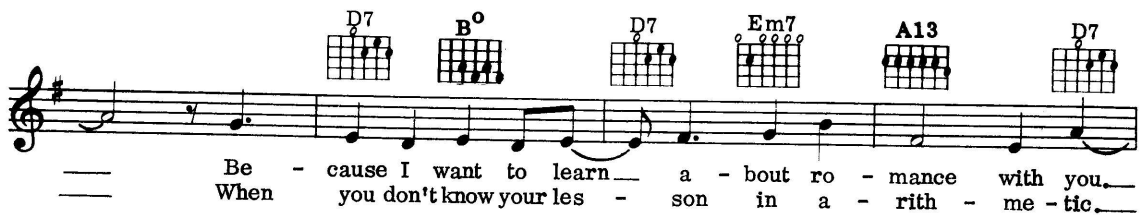
Words by Johnny Burke
Music by James V. Monaco

Moderato

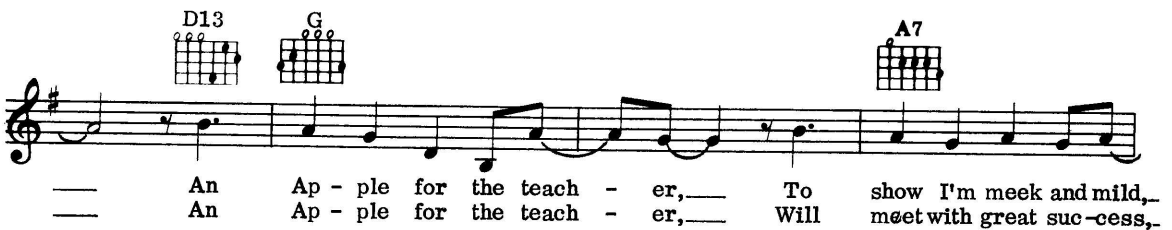
mf



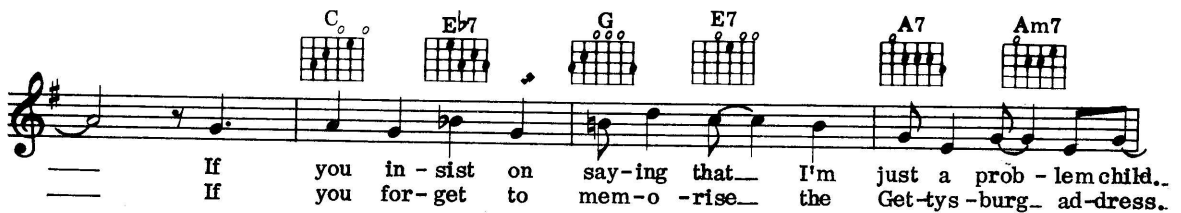
An Ap - ple for the teach - er, — That seems the thing to do, —
An Ap - ple for the teach - er, — Will al - ways do the trick, —



— Be - cause I want to learn — a - bout ro - mance with you, —
— When you don't know your les - son in a - rith - me - tic, —



— An Ap - ple for the teach - er, — To show I'm meek and mild, —
— An Ap - ple for the teach - er, — Will meet with great suc - cess, —



— If you in - sist on say - ing that — I'm just a prob - lem child, —
— If you for - get to mem - o - rise — the Get - tys - burg ad - dress, —









You'll get all my at - ten - tion, Your wish will be my rule. And
 A lit - tle bit of glam - our, A charm thats cute and quaint. And










may - be you'll be good to me and keep me af - ter school. An
 he'll ex - cuse your gram - mar and be - live you're what you ain't. You




Ap - ple for the teach - er, — That's how I'd bet - ter start, — Then
 may be just a le - mon, — But he'll think you're a peach, — Just








af - ter while you may give in — and let me bring my heart, — An
 bring an Ap - ple for the teach - er when he starts to teach, —

1  2 

4

Anniversary Song

Words & Music by Al Jolson & Saul Chaplin

Moderato  

mp Oh! _____ how we danced _____ on the night _____
 night _____ seemed to fade _____ in - to blos -



_____ we were wed. _____ We vowed _____ our true
 _____ som - ing dawn. _____ The sun _____ shone a -

love _____ though a word _____ was - n't said. _____
 new _____ but the dance _____ lin - gered on. _____



_____ The world _____ was in bloom, _____ there were
 _____ Could we _____ but re - live _____ that sweet

stars _____ in the skies, _____ Ex - cept _____
 mo - _____ ment sub - lime, _____ We'd find _____

Em B7

for the few that were there in your
that our love is un - al - tered by

To next strain Em D7 Fine Em D9

eyes. time. Dear, as I

G D7

held you so close in my arms, An - gels were sing - ing a

G B7

hymn to your charms, Two hearts gent - ly beat - ing were mur - mur - ing

Em Am Em B7 Em D. C. al Fine

low "My dar - ling I love you so." The

5 Because Of You

Words & Music by Arthur Hammerstein & Dudley Wilkinson

Not too fast

mf

Be-cause of you, there's a song in my heart.

Be-cause of you, my ro-mance had its start. Be-cause of

you the sun will shine, the moon and stars will say you're mine, For-ev-er and

nev-er to part. I on-ly live for your love and your

kiss. It's par-a-dise to be near you like this.

Be-cause of you, my life is now worth while and I can

smile, Be-cause of you. Be-cause of you.

Chord diagrams: E^o, Bb7, Fm, Bb7, Eb, E^o, Bb7, Fm, Bb7, Eb, Bb7+, Gm7⁻⁵, C7^o, Fm, C7⁻⁹, Fm, F9, F7⁻⁹, Fm7, Bb7, E^o, Bb7, Fm, Bb7, Eb, Bb7+, Gm7⁻⁵, C7^o, Bbm, C7^o, Fm, C7^o, Fm, Ab, D7, Eb, Cm^o, Cm7, F7, Bb7, Eb, E^o, Eb, Ab, Eb.

6 By The Fireside

Words & Music by Ray Noble, Jimmy Campbell & Reg Connelly

Moderato

In the gloam - ing by the fire - side, With you I'll be con -

-tent. In the gloam - ing by the fire - side, Ev - 'ry hour will be well

spent. We'll see our hopes and dreams, dear, Like pic - tures in the

fire, Find - ing in its gleams, dear, Our hearts de -

-sire. In an arm - chair by the fire - side, just big e - nough for

two, We'll be hap - py, Oh, so hap - py, While we do as lov - ers

do, With no one there to no - tice, A lit - tle kiss or

two, In the gloam - ing by the fire - side, with you.

Chords: F, F#° (F#), Gm7, C13, Fmaj7, F+, Bb, E7, F, Gm7, C7, F, Dm7, G13, G7, Gm7, F#°, Gm7, C13, Fmaj7, F+, Bb, E7, F, D7+, D7, Bb, E7, F, Gm7, C13, F, Bb, F.

Blue Eyes Crying In The Rain

Words & Music by Fred Rose

Moderato

1. In the twi - light glow I see her
 2. Now my hair has turned to sil - ver,

blue eyes cry - ing in the
 All my life I've loved in

rain. _____ As we
 vain. _____ I can

kissed good - bye and part - ed, _____ I
 see her star in hea - ven, _____

knew we'd nev - er meet a - gain. _____
 Blue eyes cry - ing in the rain. _____

F **Bb** **F** **Bb** **F** **C7** **F** **Bb**








Love is like a dy - ing
Some - day when we meet up





em - ber, On - ly
yon - der, We'll stroll




mem - o - ries re - main;
hand in hand a - gain;







Through the a - ges I'll re - mem - ber,
In a land that knows no part - ing,



Blue eyes cry - ing in the
Blue eyes cry - ing in the

1




rain.

2




rain.

8 Blanket On The Ground

Words & Music by Roger Bowling

Moderato 

mp Come and look out thru the win - dow, _____ That big old



moon is shin - ing down, _____ Tell me now does it re -

mind you, _____ Of a blan - ket on the ground? _____

_____ Re - mem - ber back _____ when love first found us, _____ We'd go

slip - pin' out of town, _____ And we loved _____ be - neath the

moon - light, _____ On a blan - ket on the ground, _____

mf I'll get the blan - ket from the bed-room, _____

Bb7 Eb

And we'll go walk -in' once a - gain, _____ To that

Bb

spot down by the riv -er, _____ Where our sweet love first be - gan. _

F7 Bb

Just be - cause we are mar -ried, _____

Bb7 Eb

Don't mean we can't sleep a - round, _____ So let's walk _

Bb

out thru the moon-light, _____ And lay the blan-ket on the

F7

ground. _____

Bb

1 2

9 Big Spender

Words by Dorothy Fields
Music by Cy Coleman

Moderato

The min-ute you walked in the joint, I could see you were a

man of dis-tinc-tion, — a real Big Spend-er. — Good look-ing, —

so re-fined, — Say, would-n't you like to know what's go-ing on in my mind? — So let me get

right to the point, I don't pop my cork for ev - 'ry guy I see, —

Hey! Big Spend-er, — Spend a lit-tle time — with

To Coda ◆

Chord diagrams: Dm, Bb, E7, A7, Dm, Bb7, A+, A7, Dm, Bb, E7⁻⁵, Dm, Bb7, A7

Dm tacet

me. Would-n't you like to have

D F#m Bm D Em B+ Em7

fun, fun, fun? How's a-bout a few laughs, laughs? I can show you a

Bb9 A9 Bb9 A7 D%. al Coda

good time, — Let me show you a good time. — The min-ute you

⊕ CODA Eb Dm

Hey! Big Spend-er! — Hey, Big spend-er! —

Bb9 A9 Dm Bb7

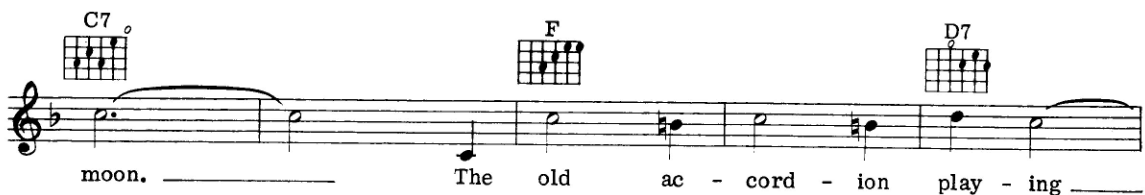
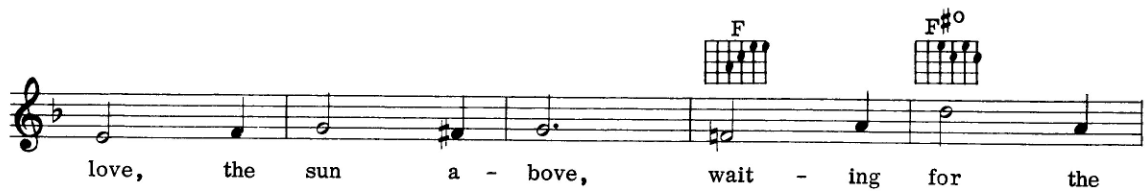
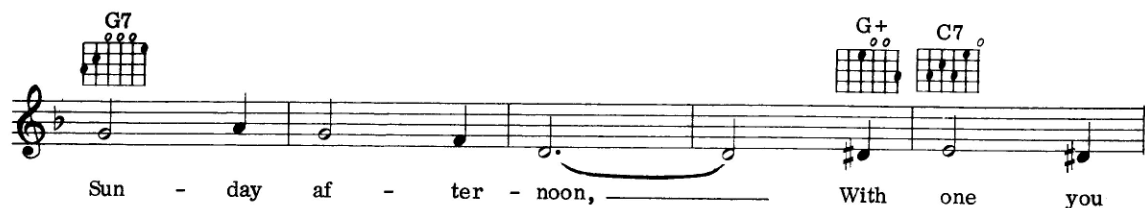
Spend — a lit - tle time — with me, Spend a lit - tle time — with

Dm Bb7 Dm

me, Spend a lit - tle time — with me. —

10 Cruising Down The River

Words & Music by Eily Beadell & Nell Tollerton



Gm7 C7 F F7

af - ter - noon. The birds a - bove all

Bb6

sing of love, a gen - tle sweet re - frain.

G7

The winds a - round all make a sound like

C7 F

soft - ly fall - ing rain. Just two of

D7 G7

us to - geth - er, we'll plan a hon - ey -

F

-moon, Cruis - ing down the riv - er

D7 G7 Gm7 C7 F

on a Sun - day af - ter - noon.

11 The Cokey Cokey

Words & Music by Jimmy Kennedy

Moderate

The musical score is written for guitar and voice. It consists of five staves of music. Each staff begins with a guitar chord diagram in the key of B-flat major. The tempo is marked 'Moderate'. The first staff includes a triplet of eighth notes. The lyrics are written below the notes, with some words hyphenated across lines. The final line of the score ends with a long horizontal line, indicating a continuation of the melody.

Chords: B $\flat$, F, B $\flat$, F7, B $\flat$, F7, C7 $^{\circ}$, F7, B $\flat$, B $\flat$ 7, E $\flat$, E $^{\circ}$, B $\flat$, F7, B $\flat$, C7 $^{\circ}$, F $\sharp$ $^{\circ}$, C7 $^{\circ}$, F7.

Lyrics:

'Way out West where there ain't no swing, Old time danc - ing's
 still the thing. They've a lit - tle song they like to dance and sing, —
 It's called the "Cok-ey Cok - ey!" Ev - 'ry-bod - y on their
 toes, This is the way it goes. —

CHORUS

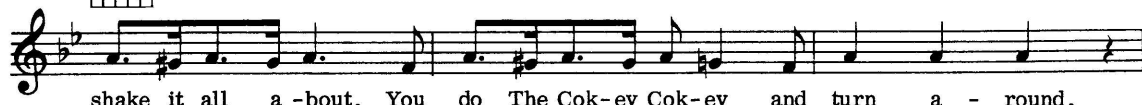
F7

Bb



1. You put your Left arm out. Left arm in, Left arm out, And
2. Left foot out, Left foot in, Left foot out, And
3. Left hip out, Left hip in, Left hip out, And
4. Chest right out, Chest right in, Chest right out, And

F7



shake it all a - bout, You do The Cok-ey Cok-ey and turn a - round,

Bb

F7

Bb



That's what it's all a - bout. — You put your

(Last) The folks a

Right arm out, Right arm in,
Right foot out, Right foot in,
Right hip out, Right hip in,
'Way out West, 'Way out West,

F7



Right arm out, And shake it all a - bout, You

Right foot out, And shake it all a - bout, You

Right hip out, And shake it all a - bout, You

Dance this dance, And nev - er take a rest, They

do The Cok- ey Cok-ey and

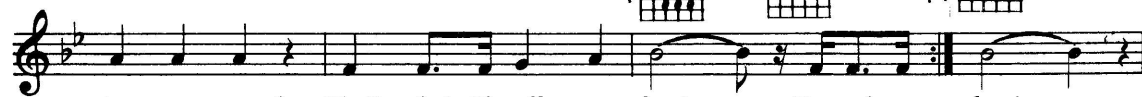
1.2.3.

Bb

F7

Last

Bb



turn a - round, That's what it's all a - bout. — You put your -bout. —

12 Don't Blame Me

Words & Music by Jimmy McHugh & Dorothy Fields

Moderato

The musical score is written for guitar and voice. It consists of eight staves of music. Each staff begins with a set of guitar chords for the first measure, followed by the melody line. The chords are: C, Bb, A7, Dm7-5, G13, Cmaj7, C. The melody line is in treble clef, 4/4 time. The lyrics are: "Don't blame me for fall-ing in love with you, I'm un-der your spell, but how can I help it! Don't blame me! Can't you see when you do the things you do! If I can't con-ceal the thrill that I'm feel-ing, Don't blame me. I can't help it if that dog-gone moon a-bove, Makes me need some-one like you to love! Blame your kiss, as sweet as a kiss can be, And blame all your charms, that melt in my arms, but don't blame me." The score includes various guitar chords such as C, Bb, A7, Dm7-5, G13, Cmaj7, C, Dm7-5, G7, Em7-5, A7, Dm7, G7+, C, G7, C, Bb, A7, Dm7-5, G13, Cmaj7, C, Dm7-5, G7, Em7-5, A7, Dm7, G9, C, F, E7, Am, D7, Dm7, Dm7-5, G7, C, Bb, A7, Dm7-5, G13, Cmaj7, Dm7-5, G7, Em7-5, A7, Dm7, G9, C.

Don't blame me for fall-ing in love with you, I'm
un-der your spell, but how can I help it! Don't blame me!
Can't you see when you do the things you do! If
I can't con-ceal the thrill that I'm feel-ing, Don't blame me.
I can't help it if that dog-gone moon a-bove,
Makes me need some-one like you to love!
Blame your kiss, as sweet as a kiss can be, And
blame all your charms, that melt in my arms, but don't blame me.

13 Don't Worry 'bout Me

Words by Ted Koehler
Music by Rube Bloom

Moderato

The musical score is written for guitar and voice. It consists of eight staves of music. Each staff begins with a guitar chord diagram and a tempo marking 'Moderato'. The lyrics are written below the notes. The chords are: Bbm7-5, Eb7-9, Abmaj7, Ab6, Bbm7-5, Eb7-9, Ab6, Bbm7-5, Bbm7, Eb7-9, Ab6, Bbm7-5, Bbm7, Eb7, Bbm7-5, Eb7-9, Abmaj7, Ab6, Eb7, Ab, Ab7, Db, Dbm6, Ab, Eb7, Ab, A°, Bbm7, Eb9, Ab, Db9, Ab.

Don't wor-ry 'bout me, I'll get a-long; For-

-get a-bout me, be hap-py, my love. Let's say that

our lit-tle show is o-ver and so, the sto-ry ends; Why not

call it a day the sen-si-ble way, and still be friends. 'Look

out for your-self' should be the rule; Give your

heart and your love to who-ev-er you love, don't be a fool. Dar-ling,

why should you cling to some fad-ing thing that used to be? If

you can for-get, Don't wor-ry 'bout me.

14 Don't Dream Of Anybody But Me (Li'l Darlin')

Words by Burt Howard
Music by Neal Hefti

Moderato

F9 Fm7 Gm7

1. You may va - ca - tion in Ha - wa - ii, _____
2. Tho' you may fly to Scot - tish High - lands, _____
3. No mat - ter where you care to trav - el. _____

Gm7⁻⁵ C7 F9 Fm7 Eb9

_____ Or go to Switz - er - land to ski, _____
_____ Or try some isle near Nap - o - li, _____
_____ No mat - ter who you choose to see. _____

A7 Ab6 Abm6 Eb Eb7

_____ When you're scan-ning the snow-cov-ered mount-ains, _____ Or
_____ When you're whist'lin' "The Campbells are com - ing", _____ Or
_____ When - ev - er your head hits that pil - low, _____ What -

Ab6 Abm6 Gm7⁻⁵ C7 F9

fan - ning your-self by the sea, _____ Don't dream of an - y - bod - y but
hum - ming "The Isle of Cap - ri", _____ Don't dream of
-ev - er the hour - may be, _____ Don't dream of

Bb9 Gm7⁻⁵ C7 Fm7 Bb7 Eb

me. _____ an - y - bod - y but me! _____

C7^o F9 F+ Fm7 Bb9 Gm7 Gm7⁻⁵

In a caf-e on the Rhine, An-y place a-long the line,

C7^o F9 F+ Fm7 Bb7

I'll for - give you when a stranger puts your lit-tle heart in dan-ger, if her (his)

Bbm7⁻⁵ Bbm7 Ebm7 Eb7 Ab Abm

face re-sem-bles mine! When you vis - it a night - club in
When a guy with a 'mike' in a

Eb Eb7 Ab Abm Gm7 C7^o Cm7 F9

'Fris - co, And the sing-er keeps sing-in' off key Won't ev - en
night - club be-gins bel-low-ing some-thin' off key

Cm7 F9 Fm7 Bb7 Gm7⁻⁵ C7⁻⁵ 3 Fm7 Bb7

mind if sud-den-ly she re-minds you of me! An - y - bod - y but
(he)

Eb Eb+ Cm Gm7 C7^o F9

me! Don't dream of

Fm7 Bb7 Eb

an - y - bod - y but me!

15 Dark Lady

Words & Music by John Durrill

Moderato

1. The for-tune queen — of New Or - leans — was brush-ing her cat — in her black

— lim - ou - sine, and on the back - seat were scratches from — the

marks of men, — her for - tunes she'd won. — You

could-n't see — through the tint-ed glass — as she said, "Home James" and he hit — the

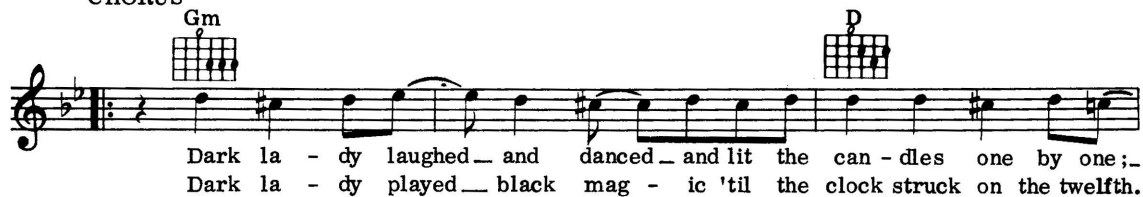
gas. I fol-lowed her — to some darkened room, she took my money, she said

"I'll be with you soon". —

Chords: Gm, G, Cm, D, Bb, D7

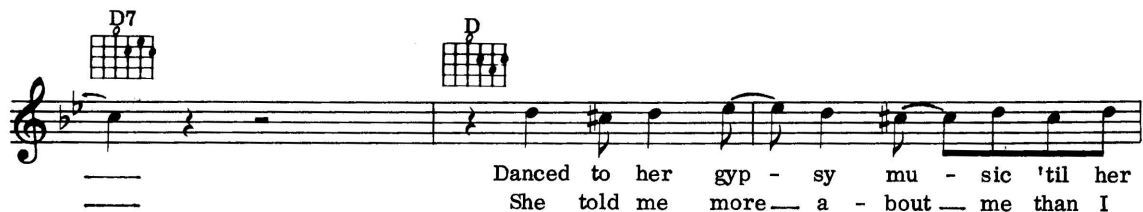
CHORUS

Gm D



Dark la - dy laughed_ and danced_ and lit the can - dles one by one;_
Dark la - dy played_ black mag - ic 'til the clock struck on the twelfth.

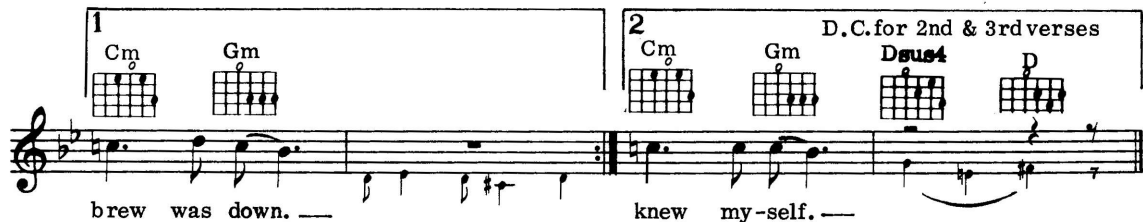
D7 D



Danced to her gyp - sy mu - sic 'til her
She told me more_ a - bout_ me than I

1 2 D.C. for 2nd & 3rd verses

Cm Gm Cm Gm Dsus4 D



brew was down. _ knew my-self. _

2. She dealt two cards, a Queen and a Three,
And mumbled some words that were so strange to me,
And then she turned up a two-eyed Jack,
My eyes saw red but the card still stayed black.
She said the man you love is secretly true
To someone else who is very close to you,
My advice is that you leave this place,
Never come back and forget you ever saw my face.

(CHORUS)

3. So I ran home and crawled in bed,
I couldn't sleep because of all the things she said.
Then I remembered her strange perfume
And how I smelled it once in my own very room,
So I sneaked back and caught her with my man
Laughing and kissing 'til they saw the gun in my hand.
They begged for their lives and I lost my nerve
To shoot them both would be more than they deserve.

(CHORUS)

16 Drifting and Dreaming (Sweet Paradise)

Words by Haven Gillespie
Music by Egbert Van Alstyne, Erwin R. Schmidt & Loyal Curtis.

Moderato

Drift - ing and dream - ing,

While sha - dows fall.

Soft - ly at twi - light,

I hear you call.

Love's old sweet sto - ry,

told with your eyes.

Drift - ing and dream - ing,

Sweet Par - a - dise.

The musical score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score consists of eight lines of music, each with a guitar chord diagram above it. The lyrics are written below the staff, with hyphens indicating syllables that span across measures. The chords are: C major (first line), Cm major (second line), G major (third line), D7 major (fourth line), D9 major (fifth line), D7 major (sixth line), G major (seventh line), B7 major (eighth line), E+ major (ninth line), E7 major (tenth line), A9 major (eleventh line), A7 major (twelfth line), D7 major (thirteenth line), D13 major (fourteenth line), D7 major (fifteenth line), G major (sixteenth line), G7 major (seventeenth line), C major (eighteenth line), Cm major (nineteenth line), G major (twentieth line), D7 major (twenty-first line), D9 major (twenty-second line), D7 major (twenty-third line), G major (twenty-fourth line).

17 Dreaming

Words & Music by Bud Flanagan & Reg Connolly

Moderato

B $\flat$ D $\flat$ Cm7 F7

Dream - ing, — just id - ly dream - ing, — Dream-ing and

B $\flat$ F+ B $\flat$ tacet

schem - ing of what I might have been. — Might have been a

D+ D7 Gm

tail - or, — tink-er, sol-dier, sail - or, — But I've on - ly been a

C7 F7 tacet B $\flat$

fail - ure, — not worth a bean. — Nev-er mind my sor - row, —

C7 B $\flat$ 7

— I'll bor-row for to - mor - row, — That's if to - mor - row's bor - row

B $\flat$ + E $\flat$ G7 Cm C $\sharp$ o

comes up to what I mean. — Might have been a big name, —

C7-5 B $\flat$ D $\flat$ Cm7 F7

— but there's mil - lions just the same, Who are dream-ing of

Cm7 F7 B $\flat$ E $\flat$ B $\flat$

what they might have been. —

18 Dream Lover

Words by Clifford Grey
Music by Victor Schertzinger

Slow Waltz

The musical score is written for guitar and voice. It consists of ten staves of music. Each staff begins with a guitar chord diagram and a dynamic marking 'p' (piano). The chords are: D, Bm, Em, A13, D, Bm, Em, A7, D, B7, E7, A7, D, Bm, Em, A13, D, Bm, E7, D6. The lyrics are: 'Dream lov-er, fold your arms a - round me, Dream lov-er your ro-mance has found me, I'm held in your spell, Know - ing too well, Dreams nev - er tell. We two can leave the world be - hind us, No - bod-y in - dis - creet can find us, Dream lov - er of mine, Se - crets di - vine, I am shar - ing with you.' The tempo is marked 'Slow Waltz'.

Dream lov-er, fold your arms a - round me,

Dream lov-er your ro-mance has found me,

I'm held in your spell, Know - ing too

well, Dreams nev - er tell.

We two can leave the world be - hind us,

No - bod-y in - dis - creet can find us,

Dream lov - er of mine, Se - crets di -

-vine, I am shar - ing with you.

19

East Of The Sun (And West Of The Moon)

Words & Music by Brooks Bowman

Slow

East of the sun and west of the moon,

We'll build a dream-house of love, dear, Near to the sun in the

day, Near to the moon at night, We'll live in a love-ly way, dear,

Liv-ing on love and pale moon light. Just you and I, For

ev-er and a day, Love will not die, We'll keep it that way,

Up a-mong the stars we'll find a har-mon-y of life to a

love-ly tune, East of the sun and west of the moon, dear,

East of the sun and west of the moon.

Falling In Love Again

Music & Original Words by Friedrich Hollander

English Words by Reg Connelly

Moderate Waltz

The musical score is written for guitar and voice. It consists of eight staves of music. Each staff begins with a guitar chord diagram above the first few notes. The chords are: P, D7, G, Gm, D, Em, C7, A7, D, D7, G, Gm, D, Em, C7, A7, D, F#7, Bm, E7, Em7, A7, A+, D, D7, G, Gm, D, F#m7⁵, B7, Em, C7, A7, D. The lyrics are written below the notes. The tempo is marked 'Moderate Waltz'. The key signature has two sharps (F# and C#). The time signature is 3/4. The lyrics are: 'I'm fall - ing in love a - gain, nev - er want - ed to, what am I to do, I can't help it. Love's al - ways been my game, play it how I may, I was made that way, I can't help it. Men clus - ter to me like moths a - round a flame, And if their wings burn I know I'm not to blame. I'm fall - ing in love a - gain, nev - er want - ed to, what am I to do, I can't help it.'

I'm fall - ing in love a - gain, nev - er want - ed to,
 what am I to do, I can't help it.
 Love's al - ways been my game, play it how I may,
 I was made that way, I can't help it.
 Men clus - ter to me like moths a - round a flame,
 And if their wings burn I know I'm not to blame. I'm
 fall - ing in love a - gain, nev - er want - ed to,
 what am I to do, I can't help it.

21 From Here To Eternity

Words by Robert Wells
Music by Fred Karger

Moderato

You vowed your love, — From here to e - ter - ni - ty, —

A love so true, — it nev - er would die. —

You gave your lips, — Gave them so will - ing - ly, —

How could I know — your kiss meant good - bye? —

Now I'm a - lone, — with on - ly a mem - o - ry, —

My emp - ty arms — will nev - er know why. —

Tho' you are gone, — This love that you left with me, —

Will live from here to e - ter - ni - ty. —

The musical score is written for guitar and voice. It consists of eight staves of music. Each staff begins with a guitar chord diagram and a tempo marking of 'Moderato'. The lyrics are written below the notes. The chords are: Cm7, F7, Cm6, Cm7, F9, Bbmaj7, Bb, Dm, Dbm7, Cm7, F9, Bbmaj7, Dm7-5, G7, C9, Gm7, C9, Cm7, F7, Bb, Cm7, F7, Cm6, Cm7, F9, Bbmaj7, Bb, Fm7, Bb9, Ebmaj7, Ebm, Bb6, Bbmaj7, Dm7-5, G7, Cm7, F7-9, Bb, Bb, Bb.

A Garden In The Rain

Words by James Dyrenforth
Music by Carroll Gibbons

Broadly

'Twas just a gar-den in the rain, Close to the lit-tle leaf -y lane,

A touch of col-our 'neath skies of grey;

The rain-drops kissed the flow-er beds, The blos-soms raised their thir-sty heads,

A per-fumed "thankyou" they seemed to say.

Sure - ly here was charm be - yond com - pare to view!

May - be it was just that I was there with you.

'Twas just a gar-den in the rain! But then the sun came out a-gain,

And sent us hap-pi - ly on our way.

The musical score is written for guitar and voice. It consists of eight staves of music. Each staff begins with a guitar chord diagram and a tempo/mood marking. The chords are: Eb, Cm, Gm, Eb, Ab, Ab+, Gm7-5, C7 (Staff 1); Fm7-5, Eb, Abm, Bb7, Ebmaj7, Eb6, Fm7, Bb7 (Staff 2); Eb, Cm, Gm, Eb, Ab, Ab+, Gm7-5, C7 (Staff 3); Fm7-5, Eb, Abm, Bb7, Eb, D7-9 (Staff 4); Gm, D7, Gm, D+, D7, Gm, Am7, D7 (Staff 5); G, D7, G, D7, G, D7, Bb7 (Staff 6); Eb, Cm, Gm, Eb, Ab, Ab+, Gm7-5, C7 (Staff 7); Fm7-5, Eb, Abm, Bb7, Eb, D6, Eb6 (Staff 8). The lyrics are written below the notes, with some words hyphenated across lines. The tempo/mood marking 'Broadly' is at the beginning of the first staff.

Goodnight Sweetheart

Words & Music by Ray Noble, Jimmy Campbell & Reg Connelly

Moderato

Good - night, sweet - heart, All my pray'rs are for you,

Good - night, sweet - heart, I'll be watch - ing o'er you,

Tears and part - ing may make us for - lorn,

But with the dawn, A new day is born, So I'll say

Good - night, sweet - heart, Sleep will ban - ish sor - row,

Good - night, sweet - heart, Till we meet to - mor - row,

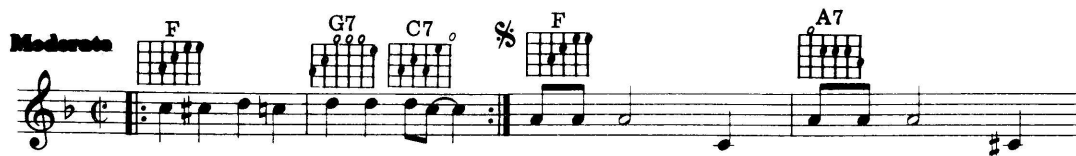
All your sad - ness, Soon will turn to glad - ness,

Good - night, sweet - heart, Good - night.

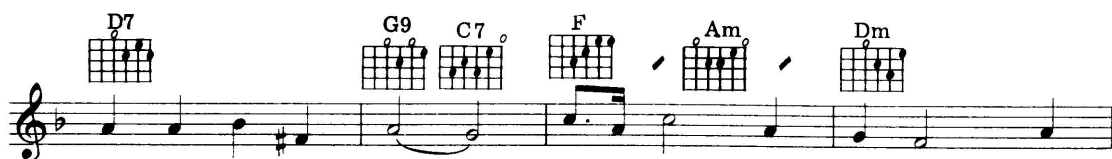
The musical score is written for guitar and voice. It consists of eight staves of music. Each staff begins with a guitar chord diagram. The chords are: C6, F, C, G7, Dm7, G7, Am, Am7, Am6, Dm6, G7, C, Am, Dm7, G7, C6, F, C, G7, Dm7, G7, Am, Am7, D7, A, C, C#, Dm7, G7, C, Ab9, C. The tempo is marked 'Moderato'. The lyrics are: 'Good - night, sweet - heart, All my pray'rs are for you, Good - night, sweet - heart, I'll be watch - ing o'er you, Tears and part - ing may make us for - lorn, But with the dawn, A new day is born, So I'll say Good - night, sweet - heart, Sleep will ban - ish sor - row, Good - night, sweet - heart, Till we meet to - mor - row, All your sad - ness, Soon will turn to glad - ness, Good - night, sweet - heart, Good - night.'

24 Georgia On My Mind

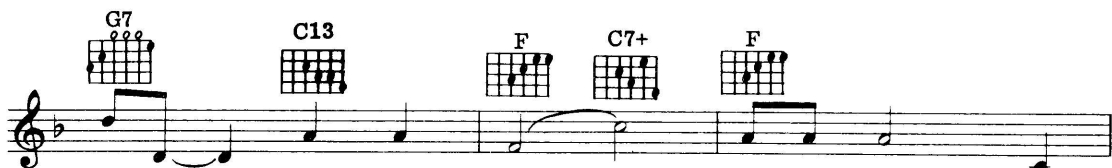
Words by Stuart Gorrell
Music by Hoagy Carmichael



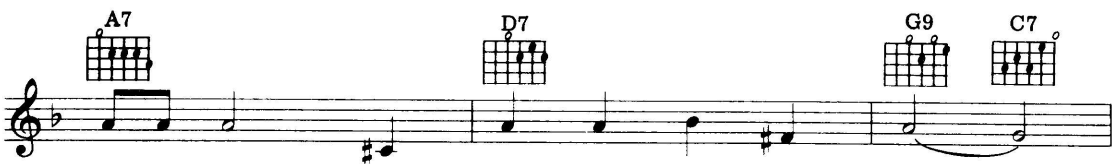
Mel-o - dies bring mem-o - ries that
By - gone days of hap - pi - ness still



ling - er in my heart, — Make me think of Geor-gia. Why
haunt me all the while, — Noth-ing could com - pare with my



did we — ev - er part? — Some sweet day when
Geor-gia's — sun - ny smile; — That is why I



blos-soms fall, and all the world's a song, —
of - ten sigh as down the trail I roam, —



I'll go back to Geor-gia, 'cause that's where I be - long.
Long-ing for sweet Geor-gia be - cause it — is my home.

F A7 Dm Gm7 Bbm

Geor-gia, - Geor-gia, - the whole day through, Just an

F E7 Gm7 C7 F F#o Gm7 C7+

old sweet song keeps Geor-gia - on my mind. (Geor-gia on my mind)

F A7 Dm Gm7 Bbm

Geor-gia, - Geor-gia, - a song of you Comes as

F E7 Gm7 C13 F Bb F A7

sweet and clear as moon-light on the pines. _____

Dm Gm Dm Bb7 Dm Gm Dm7 G7

Oth-er arms_ reach out to me, - Oth-er eyes_ smile ten-der - ly, -

Dm Gm Dm7 E7 Am D7 G9 C7o

Still in peace - ful dreams I see _ the road leads back to you. _____

F A7 Dm Gm7 Bbm

Geor-gia, - Geor-gia, - no peace I find, Just an

F E7 Gm7 C13 F Gm7 C7 F

To Coda D. S. al CODA

old sweet song keeps Georgia on my mind. mind. _____

25 Green Fields

Words & Music by Terry Gilkyson, Rich Dehr & Frank Miller

Slow tempo

The musical score is written for guitar and voice. It consists of ten staves of music. Each staff begins with a guitar chord diagram and a tempo marking 'Slow tempo'. The music is in 4/4 time and features a key signature of one flat (Bb). The lyrics are written below the staff lines, with some words underlined. The score includes various guitar chords such as Cm, Fm, G7, Ab, D7, Gm, C7, Fm7, Bb7, Eb, and Ab9. There are also triplets indicated by a '3' over a group of notes. The lyrics are: 'Once there were green fields kissed by the sun, Once there were valleys where ri-vers used to run, Once there were blue skies with white cloude up a-bove Once they were part of an ev-er-lasting love. We were the lov-ers who strolled thru' green fields. Green fields are gone now, parched by the sun, Gone from the val-leys where ri-vers used to run, Gone with the cold wind that swept in - to my heart, Gone with the lov-ers who let their dream de-part. Where are the green fields that we used to roam?' The score ends with a final chord diagram and a fermata over the last note.

Once there were green fields kissed by the sun, Once there were valleys where
ri-vers used to run, Once there were blue skies with white cloude up a-bove
Once they were part of an ev-er-lasting love. We were the lov-ers who
strolled thru' green fields.
Green fields are gone now, parched by the sun, Gone from the val-leys where
ri-vers used to run, Gone with the cold wind that swept in - to my heart,
Gone with the lov-ers who let their dream de-part. Where are the green fields that
we used to roam?






I'll — nev-er know what made you run a-way, How can I keep search-ing when








dark clouds hide the day? I on-ly know there's noth-ing here for me,








Noth-ing in the green fields left for me to see, But I'll — keep on wait-ing








'til — you re-turn, I'll — keep on wait-ing un-til the day you learn,








You can't be hap-py while your heart's on the roam. You can't be hap-py un-








-til you bring it home, Home — to the green fields and me once a-









-gain. — - gain. —









Home — to the green fields and me once a - gain. —

26 Glad All Over

Words & Music by Dave Clark & Mike Smith

Moderato

The musical score is written on a single staff in treble clef with a common time signature (C). It includes guitar chords indicated by letter names (C, F, G7, Ab9) and diagrams showing fingerings on the fretboard. The tempo is marked 'Moderato'. The lyrics are written below the staff, with some words underlined to indicate phrasing. The score is divided into two systems, labeled '1' and '2'.

System 1:

Chords: C, F, C, F, C, F

Lyrics:
 You say that you love me _____ all of the time,
 hap - py _____ you'll ne-ver be blue,

Chords: C, F, C, F, C, F, C, F

Lyrics:
 You say that you need me, _____ you'll al-ways be mine.
 You'll have no sor-row, _____ for I'll al-ways be true.

Chords: C, G7, C

Lyrics:
 I'm feel - in' glad all o - ver, _____ glad all o -
 And I'm feel - in' glad all o - ver, _____ glad all o -

System 2:

Chords: Ab9, G7, C, F

Lyrics:
 - ver, Ba-by I'm glad all o - ver, so glad you're mine.
 - ver, Ba-by I'm glad all o - ver, so glad you're mine.

System 3:

Chords: 1 C, F; 2 C, F, Ab

Lyrics:
 I'll make you Oth-er girls may try to take me a-






-way. But you know




here by your side I will stay, I - I - I'll stay. Our love will








last now _____ till the end _____ of time.








Be - cause this love now _____ is on - ly yours _____ and






mine. And I'm feel - in' glad all o -




- ver, glad all o - ver, Ba - by I'm






glad all o - er, so glad you're mine. _____

27 Have I The Right

Words & Music by Howard Blaikley

Moderato

Have I the right to hold you, You know I've

al - ways told you, That we must nev - er ev - er part.

Oh Have I the right to kiss you, You know I'll

al - ways miss you, I've loved you from the ve - ry start.

Come right back, I just can't bear it, I've got some love and I
Come right back, I just can't bear it, I've got some love and I

A7 D A7

long to share it, Come right back, I'll show my love is
long to share it, Come right back, right back where you be -

D A7 D

strong. } Oh yeah. Have I the
-long. }

A7 D G Gm6

right to touch you, If I could you'd see how much you

D Bm A7

send those shiv - ers run - ning down my spine.

D A7

Ooc Have I the right to thrill you,

D G Gm6 D

You know I'd wait un - til you Give me the

Bm A7+ A7 1 D A7 2 D

right to make you mine. mine.

28 He'll Have To Go

Words & Music by Joe Allison & Audrey Allison

Moderato

mp Put your sweet lips a lit - tle clo - ser to the phone, ———

Let's pre - tend that we're to - geth - er all a - lone. ———

I'll tell the man to turn the juke - box way down low. ———

And you can tell your friend there with you he'll have to go. ———

Whis - per to me, — tell me do you love me true. ——— Or is

he hold - ing you the way I do? ——— Tho' love is

blind, make up your mind, I've got to know. ——— Should I

The musical score is written for a single melodic line in treble clef, 4/4 time. The key signature has one flat (Bb). The tempo is marked 'Moderato' and the initial dynamics are 'mp' (mezzo-piano). The score consists of eight staves of music. Chord diagrams are provided above the staff at various points: F major (first staff), Bb major (second staff), F major (third staff), Gm7 (fourth staff), C7 (fifth staff), F major (sixth staff), Bb major (seventh staff), F major (eighth staff), C7 (ninth staff), F major (tenth staff), Bb major (eleventh staff), F major (twelfth staff), Gm7 (thirteenth staff), C7 (fourteenth staff), F major (fifteenth staff), Bb major (sixteenth staff), F major (seventeenth staff), and Bb major (eighteenth staff). The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. The score ends with a final Bb major chord diagram.






hang up, — or will you tell him — he'll have to go. — You can't





say the words I want to hear while you're with an-oth-er man. If you





want me an-swer 'yes' or 'no', Dar-ling I will un-der-stand. Put your





sweet lips — a lit-tle clo-ser — to the phone. — Let's pre-





tend that we're to- geth-er, All a-lone; — I'll tell the man to turn the





juke-box way down low. — And you can tell your friend there



with you, — He'll have to go. — Put your go. —

1    
 2   

Honeysuckle Rose

Music by Thomas 'Fats' Waller

Words by Andy Razaf

Moderato

Ev - 'ry hon - ey bee fills with jeal - ous - y, when they see you out with
 When you're pass - in' by flow - ers droop and sigh, and I know the reas - on

me, I don't blame them good - ness knows, Hon - ey - suck - le
 why, You're much sweet - er good - ness knows, Hon - ey - suck - le

1 F Ab^o Gm7 C7^o 2 F Bb9 F F7 Bb^o
 Rose. Rose. Don't buy

B^o F7 Bb Eb E^o Bb G7 C^o
 sug - ar, You just have to touch my cup, You're my

C#^o G7 C7^o Gm7 Eb^o C7^o Gm7 C13
 sug - ar, It's sweet when you stir it up. When I'm tak - ing sips,

Gm7 C13 Gm7 C13 Gm7 C7^o
 from your tas - ty lips, Seems the hon - ey fair - ly drips, You're con - fec - tion

F Ab^o Gm7 C7^o F Bb9 F
 good - ness knows, Hon - ey - suck - le Rose.

30 In The Chapel In The Moonlight

Words & Music by Billy Hill

Moderato

How I'd love to hear the or - gan, — In the chap-el in the moon - light, —

— While we're stroll-ing down the aisle. — Where ro-ses en - twine. —

How I'd love to hear you whis - per — In the chap-el in the moon - light, —

— That the love-light in your eyes — For - ev - er will shine. —

— Till the ro - ses turn to ash - es, Till the or - gan turns to

rust, If you nev - er come I'll still be there till the moon-light turns to

dust. How I'd love to hear the cho - ir, — in the chap-el in the moon - light, —

— As they sing "Oh! Pro-mise me", — For - ev - er be mine. —

31

I Left My Heart In San Francisco

Words by Douglas Cross Music by George Cory

Moderato

The love - li - ness of Par - is Seems

some - how sad - ly gay, The glo - ry that was

Rome Is of an - o - ther day. I've been

ter - ri - bly a - lone And for - got - ten in Man - hat - tan. I'm go - ing

home To my cit - y by the bay. I left my

Chorus

heart In San Fran - cis - co. High on a hill

Chord Diagrams:

- Cm7
- F7
- Bbmaj7
- Bb6
- Cm7
- F7
- Bbmaj7
- Bb6
- Cm
- D7
- Gm
- Gm7
- C7
- F7
- Cm7⁻⁵
- Bbm
- F
- D7
- Gm7
- C7
- F7
- Bb
- Dbo
- Cm7

Cm7 F7 Bb Cm7 Bb

it calls to me.

To be where lit-tle ca-ble cars —

A7 Dm Am D7 Gm7

— climb half-way to the stars! — The morn - ing fog —

C7 F7 Bb

— may chill the air, I don't care! My love waits there

Db9 Cm7 F7

In San Fran - cis-co, —

A - bove the blue —

Eb6 D7 G7

— and win - dy sea.

When I come home to

C7 Cm7

you, San Fran - cis - co,

Your gol - den sun will

Cm7 F13 Bb 1 F7 2 Bb

shine for me!

I left my —

I'm Beginning To See The Light

Words & Music by Harry James, Duke Ellington, Johnny Hodges & Don George

Medium bounce

The musical score is written for guitar, featuring a 'Medium bounce' tempo. It consists of eight staves of music, each with a line of lyrics underneath. Above the notes, various guitar chords are indicated with diagrams showing fingerings. The chords include G6, Eb7, D7, G6, Eb7, D7, A7, Am7, B7, Bb7, and Bm7-5. The lyrics are: 'I nev-er cared much for moon-lit skies, — I nev-er wink back at nev-er went in for af - ter - glow, — Or can-dle light on the fire - flies, — But now that the stars are in your eyes, — I'm be-mis-tle - toe, — But now when you turn the lamp down low, — I'm be-gin-ning to see the light. — -gin-ning to see the light. — Used to ram - ble thru' the park, — Sha - dow box - ing in the dark, — Then you came and caused a spark, — That's a four a-larm fire — now. — I nev-er made love by lan-tern shine, — I nev-er saw rain - bows in my wine, — But now that your lips are burn - ing mine, — I'm be-gin-ning to see the light. —'

I nev-er cared much for moon-lit skies, — I nev-er wink back at
nev-er went in for af - ter - glow, — Or can-dle light on the
fire - flies, — But now that the stars are in your eyes, — I'm be-
mis-tle - toe, — But now when you turn the lamp down low, — I'm be-
-gin-ning to see the light. —
-gin-ning to see the light. —
Used to ram - ble thru' the park, — Sha - dow box - ing in the dark, —
Then you came and caused a spark, — That's a four a-larm fire — now. — I
nev-er made love by lan-tern shine, — I nev-er saw rain - bows in my wine, — But
now that your lips are burn - ing mine, — I'm be-gin-ning to see the light. —

I've Got A Pocketful Of Dreams

Words by John Burke
Music by James V. Monaco

Moderato

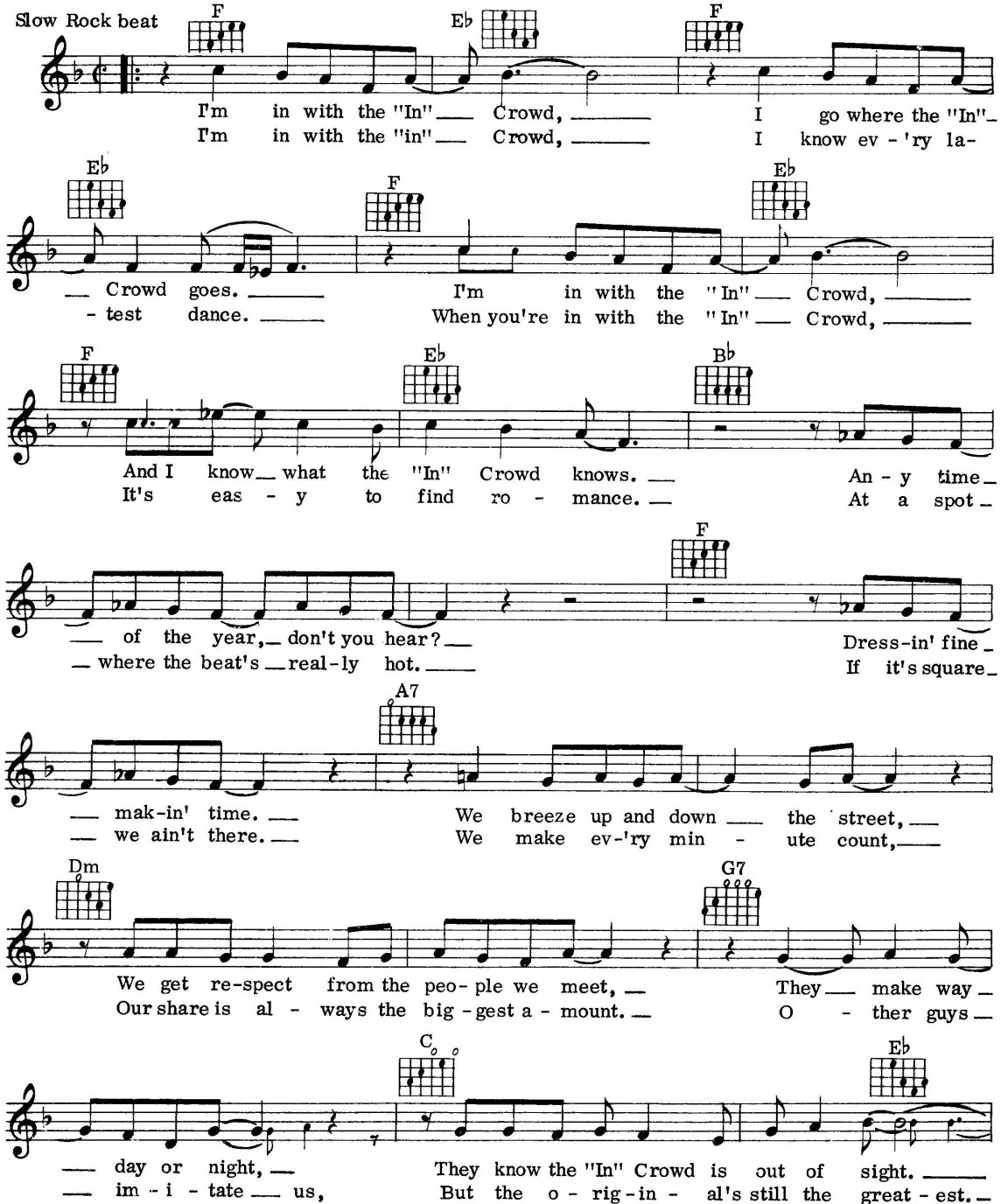
The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps). The tempo is marked 'Moderato'. The score consists of eight staves of music. Above the notes, guitar chord diagrams are provided for each measure. The lyrics are written below the notes, with some words underlined. The score ends with a final chord diagram of G.

I'm no mil-lion-aire, But I'm not the type to care, 'Cause
I've got a pock-et-ful of dreams.
It's my un-i-verse, Ev-en with an emp-ty purse, 'Cause
I've got a pock-et-ful of dreams. Would -n't
take the wealth on Wall Street, For the trea-sures I pos-sess. And I
cal-cu-late I'm worth my weight in hap-pi-ness.
Luck-y, luck-y me, I can live in lux-u-ry, 'Cause
I've got a pock-et-ful of dreams.

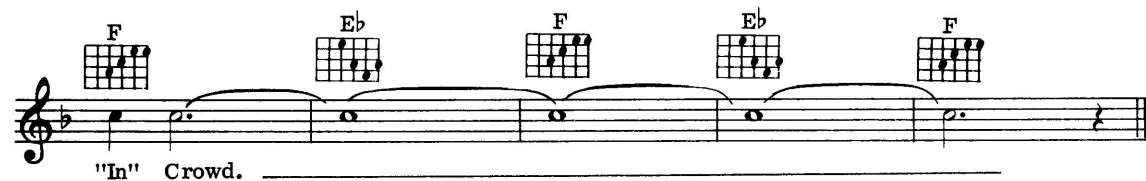
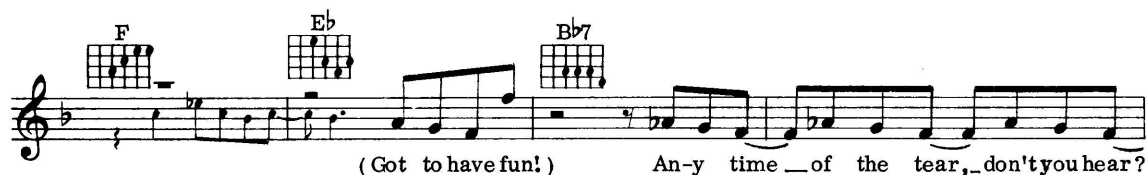
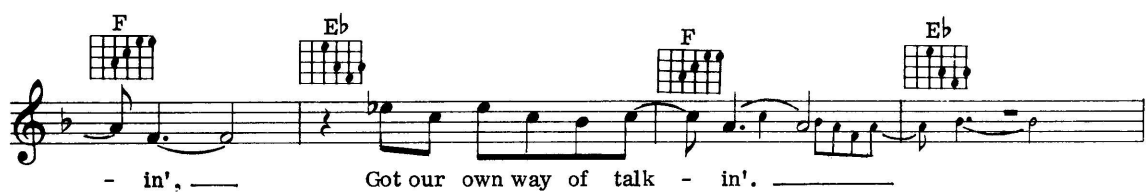
34 The 'In' Crowd

Words & Music by Billy Page

Slow Rock beat



I'm in with the "In" Crowd, I go where the "In" Crowd, I know ev-'ry la-
 Crowd goes. I'm in with the "In" Crowd,
 - test dance. When you're in with the "In" Crowd,
 And I know what the "In" Crowd knows. An-y time
 It's eas-y to find ro-mance. At a spot
 of the year, don't you hear? Dress-in' fine
 where the beat's real-ly hot. If it's square
 mak-in' time. We breeze up and down the street,
 we ain't there. We make ev-'ry min-ute count,
 We get re-spect from the peo-ple we meet, They make way
 Our share is al-ways the big-gest a-mount. O-ther guys
 day or night, They know the "In" Crowd is out of sight.
 im-i-tate us, But the o-rig-in-al's still the great-est.



I Came I Saw I Conga'd

Words & Music by James Cavanaugh, John Redmond & Frank Weldon

Conga tempo

The musical score is written in B-flat major (two flats) and 4/4 time. It includes guitar chords for each measure, often with fingerings indicated in boxes. The lyrics are written below the staff, with some words spanning multiple measures. The score is divided into two systems, with the second system starting with a double bar line and a repeat sign.

System 1:

- Chords: Eb, Dm, Cm, Bb, F7
- Lyrics: I came, I saw, I Con - ga'd, I time I shake a shoul - der, I

System 2:

- Chords: Bb, F7, Gm, F7, Bb, E°
- Lyrics: came, I saw, I Con - ga'd, It's plain to get a lit - tle bold - er, A dance like

System 3:

- Chords: F7, Cm7, F7, Bb
- Lyrics: see, this, You de - con - quered me. Each - serves a

System 4:

- Chords: Bb, D
- Lyrics: kiss. My sweet mu - cha - cha,

System 5:

- Chords: A7, D
- Lyrics: when I got - cha in my arms,

System 6:

- Chords: F
- Lyrics: This Cu - ban hot - cha,




adds so mu - cha to your charms.







The bon - gos beat the rhy - thm, Ma -
 came, I saw, I Con - ga'd, I









-ra - cas shake it with 'em, That Lat - in riff is
 came, I saw, I Con - ga'd, I can't de - ny, It's

1   
 2  

too "ter - iff", I got that








I, yi, Con - ga, I, yi, Con - ga,






I, yi, Con - ga, Yi.

I'm Gettin' Sentimental Over You

Words by Ned Washington
Additional words by Reg Howard
Music by Geo. Bassman

Moderato

The musical score is written for a single melodic line in F major, 4/4 time, with a tempo marking of 'Moderato'. It consists of six staves of music. Chord diagrams are provided above the staff for each measure or group of measures. The lyrics are written below the staff, with some words spanning across measures. The score ends with a final chord of F7.

Chord diagrams shown above the staff:

- Staff 1: F, E7, Am7⁻⁵
- Staff 2: D7, G7, Gm7, C7^o
- Staff 3: F, F#^o, Gm7, C7^o, F
- Staff 4: E7, Am7⁻⁵, D7
- Staff 5: G7, Gm7, C7+, C7^o, Bb, Db7
- Staff 6: F, E7, Am, F7

Lyrics:

Nev - er thought I'd fall, But now I hear love
call, I'm get - ting sen - ti - ment - al o - ver
you. Things you say and
do, Just thrill me thru' and thru', I'm
get - ting sen - ti - ment - al o - ver you.
I thought I was hap - py, I could

B7 Bm7⁻⁵ E7

live with - out love, Now I must ad -

Am F#° Gm7 C7

- mit, that love is all I'm think-ing of.

F E7 Am7⁻⁵

Won't you please be kind, And just make up your

D7 G7 Gm7 C7+

mind, That you'll be sweet and gen - tle, Be

F C7 Am7⁻⁵ D7 G7

gen - tle with me? _____ Be - cause I'm sen - ti -

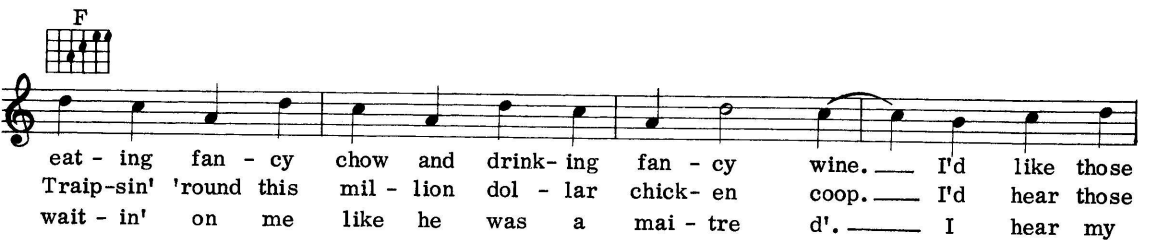
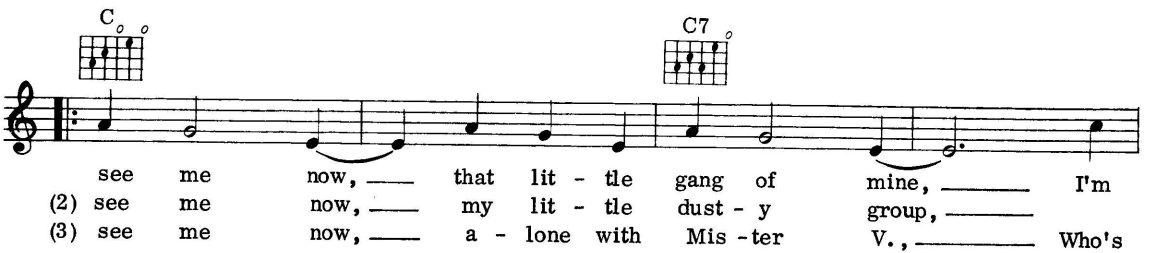
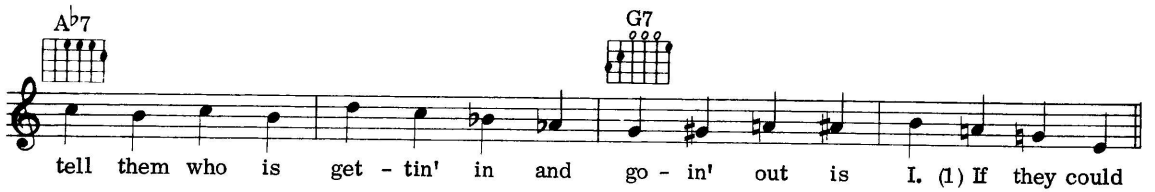
Gm7 C7+ C7 Bb Db7 F

-men - tal o - ver you. _____

If My Friends Could See Me Now

Words by Dorothy Fields Music by Cy Coleman

Strut tempo



B7 E7 Am

stum - ble bums to see for a fact, — The kind of
 thrift shop cats say: "Broth - er, get her! — Draped on a
 bud - dies say - ing: "Cra - zy, what gives? — To - night she's

D7 Fm6 C G7

top - drawer, first - rate chums I at - tract. — All I can
 bed - spread made from three kinds of fur. — All I can
 liv - ing like the oth - er half lives. — To think the

C C7

say is "Wow - ee! Look - a where I am. — To - night I
 say is, "Wow! — Wait till the riff and raff — See just ex -
 high - est brow, — which I must say is he, — Should pick the

F E7

land - ed pow! — right in a pot of jam. — What a
 -act - ly how — he signed this au - to - graph. — What a
 low - est brow, — which there's no doubt is me. — What a

A7+ Bb9 G7 A7 D7

set up! Ho - ly cow! —
 build up! Ho - ly cow! —
 step up! Ho - ly cow! —

tacet

They'd nev - er be - lieve it, If my

G13 Dm7 G7 C

friends could see me now! — (2) If they could —
 (3) If they could —

1 2

In The Old Bazaar In Cairo

Words & Music by Charlie Chester, Ken Morris & Clinton Ford

Moderato

Chords: Cm, Fm, Cm

Sand bags, wind bags, cam-els with a hump, Fat girls, thin girls,
Rice pud, ve-ry good, what's it all a - bout, Made it in a ket-tle and they

Chords: Fm, Cm, Fm, Ab7

some a lit-tle plump. Slave girls sold here, fif - ty bob a lump, In the
could-n't get it out. Ev - 'ry - bo - dy took a turn to suck it thro' the spout, In the

Chords: G7, Cm

old ba - zaar in Cai - ro. Bran - dy, shan - dy,
old ba - zaar in Cai - ro. Mam - a - dan, Ram - a - dan,

Chords: Fm, Cm, Fm, Cm

beer with-out a froth, Bra - ces, la - ces, a can-dle for the moth.
ev - 'ry-thing in style, Gen-u - ine bed-u - ine car-pet with a pile.

Chords: Fm, Ab7, G7

Bet you'd look a smash - er in an old loin cloth, In the old ba - zaar in
Fun-ny lit-tle odds and ends float-ing down the Nile, From the old ba - zaar in

Cm Bb7 Eb

Cai - ro. You can buy most an - y - thing,
Cai - ro. You can buy most an - y - thing,

Bb7 Eb C

Thin bulls, fat cows, a lit - tle bit of string, You can pur - chase
Sheeps eyes, sand pies, a watch with-out a spring, You can buy a

Fm G7

an - y - thing you wish, A clock, a dish and some-thing for your Aun-ti Nel - lie,
pom-e-gran-ate too, A wat - er bag, a lit - tle bit of ho-key po - key,

Cm Fm Cm

Har - em, scar - em, what d'ya think of that, Bare knees, strip-tease,
Yash - macs, pon-te-fracts, what a strange af-fair, Dark girls, fair girls,

Fm Cm Cm Fm Ab7

dan-cing on the mat, Um - pa! um - pa! that's e-nough of that, In the
some with gin-ger hair, The rest of it is fun-ny but they cen-sor out it there, In the

G7 1 Cm 2 Cm

old ba - zaar in Cai - ro.
old ba - zaar in Cai - ro.

39 If I Had You

Words & Music by Ted Shapiro, Jimmy Campbell & Reg Connelly

Moderato

Bb

I could show the world how to smile, I could be

Bb9 **Bb7**

Eb6 **Ebmaj7** **Ebm6** **Bb** **Bbmaj7**

glad all of the while, I could change the grey skies to

F9 **F7+** **Bb6** **Dbo** **Cm7** **F7**

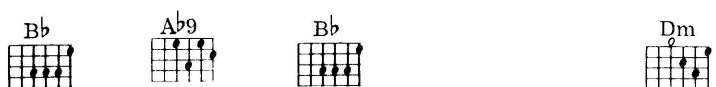
blue, If I had you. _____

Bb **Bb9** **Bb7** **Eb6** **Ebmaj7**

I could leave the old days be - hind, Leave all my pals, I'd nev - er

Ebm6 **Bb** **Bbmaj7** **F9** **F7+**

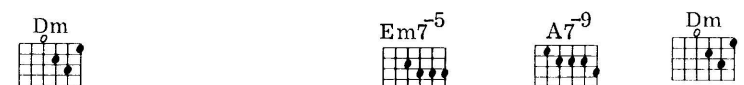
mind, I could start my life all a - new, If I had



you. _____ I could climb the snow capp'd



moun - tains, Sail the migh-ty o - cean wide,



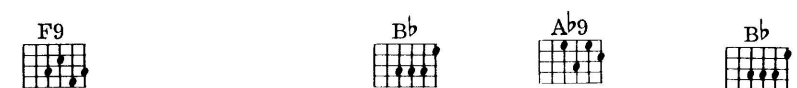
I could cross the burn - ing des - ert, If I had you by my



side. I could be a king, dear, un - crown'd, Hum-ble or



poor, rich or re - nowned, There is noth - ing I could - n't



do, If I had you. _____

40 It's Magic

Words by Sammy Cahn

Music by Jule Styne

Slowly

B $\flat$

D $\flat$ ^o

You sigh, the song be-gins, You speak and I hear vi - o - lins, It's

Cm7 F7 Cm7 F7 Cm7 F7

mag - ic. The stars de - sert the skies and

F9 Cm7 F7 B $\flat$ F⁺

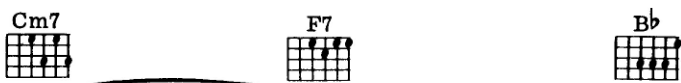
rush to nes - tle in your eyes, It's mag - ic. With - out a

B $\flat$ 6 B^o F9 B^o

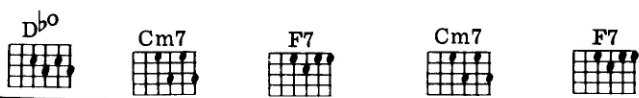
gold - en wand or mys - tic charms,

F9 G⁺ Gm7 C7^o Gm7 C7⁻⁹

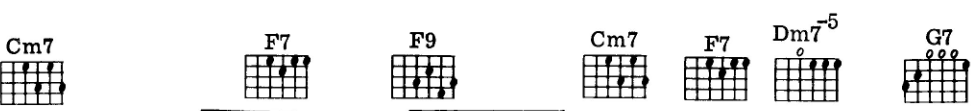
Fan - tas - tic things be - gin when I am in your



arms. _____ When we walk hand in hand the



world be-comes a won-der-land, It's mag - ic, _____



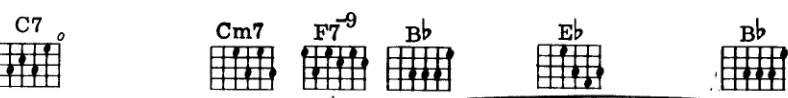
How else can I ex-plain those rainbows when there is no rain, It's mag - ic, _____



Why do I tell my-self, _____ These things that



hap-pen are all real-ly true, _____ When in my heart I know the



mag-ic is my love for you. _____

I Ain't Got Nobody (And There's Nobody Cares For Me)

Words & Music by Roger Graham & Spencer Williams

Slow Drag

The musical score is written for guitar and voice. It features a 'Slow Drag' tempo. The key signature has one sharp (F#). The score consists of eight staves of music. Each staff includes a guitar chord diagram above the staff and the corresponding lyrics below. The chords are: G7, F#7, F7, E7, A7, A7-5, G, Em7-5, A7, D7, G, C, G, D7, D+, G7, F#7, F7, E7, A7, D7, D+, D, D7, G7, C, E7, A9, D, D7, D+, G7, F#7, F7, E7, A7, A7-5, G, Em7-5, A7, D7, G, C9, G.

I _____ ain't got no - bo - dy, And there's

no - bo - dy cares for me. _____

I'm _____ so sad and lone - ly,

Won't some - bo - dy come and take a chance with me? _____

I'll sing sweet love songs, ho - ney, all the time,

If you'll come and be _____ my sweet ba - by mine, 'Cause

I _____ ain't got no - bo - dy, And there's

no - bo - dy cares for me. _____

I'll Never Smile Again (Until I Smile At You)

Words & Music by Ruth Lowe

Moderate

I'll nev - er smile a - gain, Un-til I smile at you,

I'll nev - er laugh a - gain, What good would it do?

For tears would fill my eyes, My heart would re - a -

- lise, That our ro - mance is through.

I'll nev - er love a - gain, I'm so in love with you,

I'll nev - er thrill a - gain to some-bo - dy new.

With - in my heart I know I will nev - er

start to smile a - gain, un-til I smile at you.

I'm In A Dancing Mood

Words & Music by Maurice Sigler, Al Goodhart & Al Hoffman

Moderato

The musical score is written for guitar on a single staff in E-flat major (three flats). It consists of eight lines of music. Each line begins with a guitar chord diagram in the upper left corner. The lyrics are written below the staff, with some words spanning across line boundaries. The tempo is marked 'Moderato'.

Chord Diagrams:

- E^b**: 6th fret, 1st string (F); 5th fret, 2nd string (G); 4th fret, 3rd string (A); 3rd fret, 4th string (B^b); 2nd fret, 5th string (C); 1st fret, 6th string (D^b).
- B^b7**: 6th fret, 1st string (F); 5th fret, 2nd string (G); 4th fret, 3rd string (A); 3rd fret, 4th string (B^b); 2nd fret, 5th string (C); 1st fret, 6th string (D^b); 1st fret, 6th string (D^b).
- Fm7**: 3rd fret, 1st string (D^b); 2nd fret, 2nd string (E^b); 1st fret, 3rd string (F); 1st fret, 4th string (G); 1st fret, 5th string (A); 1st fret, 6th string (B^b).
- A^b**: 3rd fret, 1st string (D^b); 2nd fret, 2nd string (E^b); 1st fret, 3rd string (F); 1st fret, 4th string (G); 1st fret, 5th string (A); 1st fret, 6th string (B^b).
- E^o**: 1st fret, 1st string (D^b); 1st fret, 2nd string (E^b); 1st fret, 3rd string (F); 1st fret, 4th string (G); 1st fret, 5th string (A); 1st fret, 6th string (B^b).

Lyrics:

I'm in a danc - ing mood, A gay ro - manc - ing mood,
 When - ev - er I'm with you.
 The mu - sic seems bright - er, My trou - bles are light - er
 too, When I'm with you.
 I'm in a mer - ry mood, A light and air - y mood,
 When - ev - er you are near.
 I feel like a feath - er, When we dance to - geth - er





dear. _____ So let me hear, I want to







hear _____ a rhyth - m that has a trick _____ in it,








Hot mu - sic that's got a kick _____ in it;




It's real - ly heav - en - ly the way you fol - low me,





You seem to know my mood, _____






You know how to chime in, When I'm in a danc - ing






mood. _____

44 I Hear A Rhapsody

Words & Music by George Fragos, Jack Baker & Dick Gasparre

Moderato

And when I hear you call _____ so soft-ly to me, _____

_____ I don't hear a call at all, _____ I hear a rhap - so - dy. _____

_____ And when your spark - ling eyes _____ are smil - ing at me, _____

_____ then soft thro' the star - lit skies, _____ I hear a rhap - so - dy. _____

_____ My days are so blue when you're a - way, _____

_____ My heart longs for you, so won't you stay? _____

_____ My dar - ling hold me tight, _____ and whis - per to me, _____

_____ Then soft thro' a star - ry night, _____ I'll hear a rhap - so - dy. _____

Chords shown: Cm, F#°, G7, Cm, Ab6, Bb7+, Eb, E°, Fm7, Fm7-5, Bb7, Eb, F#°, G7, Cm, Ab6, Bb7+, Eb, E°, Fm7, Fm7-5, Bb7, Eb, Am7-5, D7, Gm, F#°, Gm, Gb+, Bb, Fm, Dm7-5, G7, F#°, G7, Cm, Ab6, Bb7+, Eb, E°, Fm7, Fm7-5, Bb7, Eb.

45 It's My Mother's Birthday Today

Words & Music by Eddie Lisbona & Tommie Connor

Moderate Waltz

The musical score is written for guitar and voice. It features a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderate Waltz'. The score consists of eight staves of music, each with a guitar chord diagram above it. The lyrics are written below the notes. The chords are: G, F#, Am7, D7, D+, G6, Am7, D+, G, F#, Am7, D13, G, G7, C6, C, A7, Am7, D7, G, Eb7, Am7, D7, G, C, G.

It's my moth - er's birth - day to - day, I'm on my
 way with a love - ly bou - quet. For me it's the
 hap - pi - est date, I won't be late at her
 old cot - tage gate. I'll greet her with a kiss, For
 that I know she yearns, and then I'll say, "God bless you man-y
 hap - py re - turns." These ros - es will soon fade a - way,
 But she will know what they mean to con - vey, For it's
 my moth - er's birth - day to - day.

I'll Always Be In Love With You

Words & Music by Herman Ruby & Green & Stept

Moderate Waltz

Sweet - heart, if you should stray, a mil - lion miles a - way, I'll
al - ways be in love with you. And
tho' you find more bliss, in some - one els - es kiss, I'll
al - ways be in love with you. I
can't do an - y more, I've tried so hard to please, But
let me thank you for such ten - er mem - o - ries. I
wish you hap - pi - ness, As for me, sweet - heart I guess, I'll
al - ways be in love with you.

47 Love Is A Song

Words by Larry Morey
Music by Frank Churchill

Moderato

The musical score is written for guitar and voice. It consists of eight staves of music. Each staff begins with a guitar chord diagram above the first few notes. The chords are: G, B7, Em, Bm, Am7, D7, G, B7, C, G, Am7, D7, G, B7, Em7, A9, Am7, Am7⁵, D7, G, B7, Em, Bm, Am7, D7, G, B7, C, G, Am7, D7, G, B7, Em7, Am7, D7, G, Eb, G. The lyrics are: Love is a song that nev - er ends, Life may be swift and fleet - ing, Hope may die, yet love's beau - ti - ful mu - sic, Comes each day like the dawn. Love is a song that nev - er ends; One sim - ple theme re - peat - ing, Like the voice of a heav - en - ly choir, Love's sweet mu - sic flows on.

48 Little Girl

Words & Music by Madeline Hyde & Francis Henry

Moderately
bright

The musical score is written for guitar and voice. It consists of eight staves of music. Each staff begins with a guitar chord diagram. The lyrics are written below the notes. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo and mood are indicated as 'Moderately bright'.

Staff 1: Chord: Bb7+. Lyrics: Lit - tle girl, you're the one girl for me, -

Staff 2: Chords: Ebm, E°, Bbmaj7, Bb. Lyrics: Lit - tle girl, you're as sweet as can be, -

Staff 3: Chords: G7, Cm7, C9, F13. Lyrics: Just a glance at you meant love from the start, -

Staff 4: Chords: Eb°, Dm7, Db°, Cm7. Lyrics: And oh what a thrill came in - to my heart, -

Staff 5: Chords: F7, Bb7+, Eb6. Lyrics: Lit - tle girl, with your cute lit - tle ways, -

Staff 6: Chords: Ebm, E°, Bbmaj7, Bb. Lyrics: I am yours for the rest of my days, -

Staff 7: Chords: G7, Cm7, Am7, D7, Gm7. Lyrics: And this great big world will be di - vine, -

Staff 8: Chords: G7, C7, Cm7, F7, Bb, Ebm, Bb. Lyrics: Lit - tle girl, when you're mine, all mine.

The Lonesome Road

Words by Gene Austin
Music by Nathaniel Shilkret

Moderato

mf Look down, look down, that lone - some road, Be -

fore you trav - el on. Look up, look up, and

see yo' Mak - er, 'fore Gabri - el blows his horn.

Wear - y to - tin' such a load, Tredg-ing down that

lone - some road. Look down, look down, that lone - some

road, Be - fore you trav - el on. Look

1 2

50 The Lonely Bull (El Solo Toro)

By Sol Lake

Moderato

B $\flat$

A $\flat$

B $\flat$

A $\flat$

B $\flat$

G $\flat$

B $\flat$

G m

E $\flat$

F7

B $\flat$

A $\flat$

B $\flat$

A $\flat$

B $\flat$

G $\flat$

The first staff of music is in G major (one sharp, F#) and 4/4 time. It begins with a treble clef and a key signature of one sharp. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The bass line consists of a whole note G2. Chord diagrams are provided above the staff: Bb (B-flat) for the first measure, Gm (G minor) for the second, Eb (E-flat) for the third, F7 (F dominant seventh) for the fourth, Bb (B-flat) for the fifth, Eb (E-flat) for the sixth, Bb (B-flat) for the seventh, and Bb7 (B-flat dominant seventh) for the eighth.

To Coda ♯

Ab Gb F Bb Gm Eb F7

D%, al Coda

The musical notation shows a melodic line in G major on a treble clef staff. The first measure contains a half note G4, and the second measure contains a half note A4. A slur connects these two notes. Above the staff, four fretboard diagrams are shown, each with a label: B $\flat$, E $\flat$, B $\flat$, and B $\flat$ 7. The first diagram (B $\flat$) has dots on the 1st, 2nd, 3rd, and 4th strings at the 1st fret. The second diagram (E $\flat$) has dots on the 1st, 2nd, 3rd, and 4th strings at the 2nd fret. The third diagram (B $\flat$) has dots on the 1st, 2nd, 3rd, and 4th strings at the 3rd fret. The fourth diagram (B $\flat$ 7) has dots on the 1st, 2nd, 3rd, and 4th strings at the 4th fret.

CODA

B $\flat$ E $\flat$ B $\flat$

51 Louise

Words by Leo Robin
Music by Richard A. Whiting

Moderato

Won-der-ful! Oh, it's won-der-ful, To be in love with you.

Beau-ti-ful! You're so beau-ti-ful, You haunt me all day through.

Ev - 'ry lit - tle breeze seems to whis-per "Louise";_ Birds in the trees seem to

twit - ter "Louise";_ Each lit - tle rose, _ Tells me it knows_ I

love you, Love you, Ev - 'ry lit - tle beat that I






feel in my heart, _ Seems to re - peat _ what I felt at the start. _









Each lit - tle sign, _ Tells me that I _ a - dore you, Lou - ise.







Just to see and hear you, Brings joy I ne - ver




knew. But, to be so near you,






Thrills me through and through. An - y - one can see why I






wanted your kiss, _ It had to be, _ But the won - der is this: _







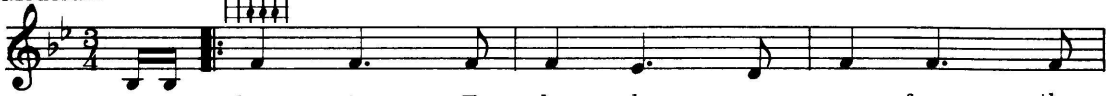


Can it be true, _ Some - one like you _ could love me, Lou - ise.

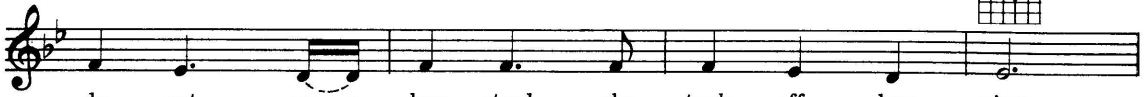
52 Lucille

Words & Music by Roger Bowling & Hal Byrum

Moderato



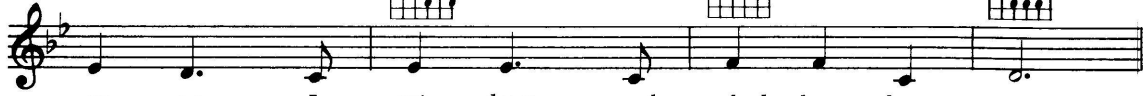
1. In a bar in To - le - do, a - cross from the
2. mir - ror I saw him and I close - ly
3. Af - ter he left us I or - dered more



de - pot, on a bar stool she took off her ring,
watched him, I thought how he looked out of place,
whis - ky, I thought how she'd made him look small,



I thought I'd get clo - ser, so I walked on be -
He came to the wo - man who sat there ho -
From the lights of the bar - room to a rent - ed ho -



ov - er, I sat down and asked her her name.
side me, He had a strange look on his face.
tel room, we walked with - out talk - ing at all.



When the drinks fin - al - ly hit her she said "I'm no
The big hands were cal - loused, he looked like a
She was a beau - ty but when she came



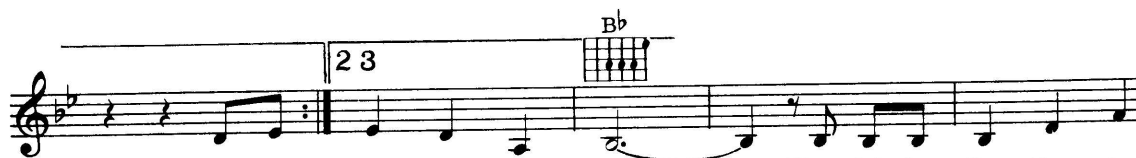
quit - ter, but I fin - al - ly quit liv - ing on dreams,
moun - tain, For a min - ute I thought I was dead,
to me, she must have thought I'd lost my mind,



I'm hun - gry for laugh - ter, and here ev - er
But he start - ed shak - king, his big heart was
I could - n't hold her 'cos the words that he



af - ter, I'm af - ter what - ev - er the oth - er life brings."
break - ing, He turned to the
told her kept com - ing back



2. In the wo - man and said: "You picked a fine time to
time af - ter time.

CHORUS



leave me Lu - cille, with four hun - gry child - ren and a



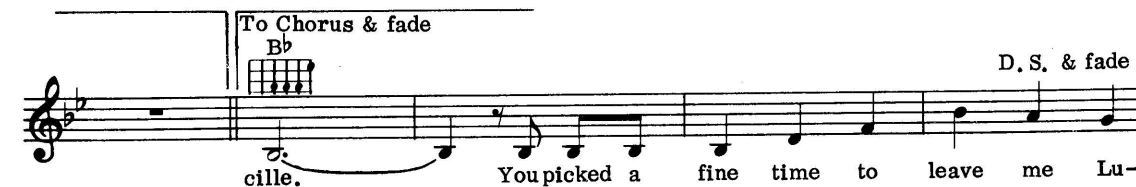
crop in the field. I've had some bad times,



lived through some sad times, but this time your hurt - ing won't heal.



you picked a fine time to leave me Lu - cille."



cille. You picked a fine time to leave me Lu -

Music by Oscar Straus

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A7 D A7 D Bm7 E9

want to be near - est, Nev - er to lose or be with -
nev - er be part - ed, This time it's love be - yond a

A D A7 D° D

-out. Side by side, my dar - ling, my dear - est,
doubt. Hold me close, the mu - sic has start - ed;

To Coda ☼

A7 D A7 D D7

Gai - ly we ride love's round - a - bout.
Here we go round love's

VERSE G D7 C° D7 G G7

Thro' the years we'll hear this mu - sic, Mak - ing each

C° Am7 D7 G C#° Dsus4 D7

note float on the blue; While the fair - ground

C° D7 C° G Dm G13 C° Em7 A13

tune is ring - ing, Back the thrill will still come
D.S. al Coda

D7 G C° D Bb° D7 G A7

wing - ing, You will have me, And I shall have you.

☼ CODA A7 D Em7 G D A7 D

round - a - bout.

54 Lollipops And Roses

Words & Music by Tony Velona

Moderato

1. Tell her you care, each time you speak,
 2. One day she'll smile, next day she'll cry,

Make it her birth - day each day of the week,
 Min - ute to min - ute you'll nev - er know why,

Bring her nice things, sug - ar and spice things,
 Coax her, pet her, bet - ter yet, get her

ros - es and lol - li - pops and lol - li - pops and ros - es.
 ros - es and lol - li - pops and

ros - es. We try act - ing grown up,

but as a rule,

Chords: Gm7, C7, Am7, Dm, F#m, Gm7, Am7, D7, Gm7, C7⁹, Fmaj7, Gm7⁵, F, Gm7, C7, F, Em7, A7, Dmaj7, Ebm7, A^b7, Dbmaj7.

Db6 Fm7 Bb7 Ebmaj7

we're all lit - tle child - ren

Dm7 G7⁻⁹ Gm7

fresh from school.

C7^o Gm7 C7^o Am7

So car - ry her books, That's how it

Dm F#o Gm7 Am7

starts, Four - teen or for - ty they're kids in their

D7 Gm7 C7⁻⁹ Fmaj7

hearts. Keep them hand - y, flow - ers and

Bbm6 F Gm7 F

can - dy, ros - es and lol - li - pops and lol - li - pops

D7 Gm7 C7^o F

and ros - es.

55

Morning Of My Life (In The Morning)

Words & Music by Barry Alan Gibb

Moderato

1. In the morn-ing day - time when the moon is at its rest - You will
I will meet you as be - fore, - You will
see me at the time I love the best, - Watch - ing rain - bows -
find me wait - ing by the o - cean floor, - Build - ing cas - tles -
— play on sun - light, — Pools of wat - er — iced from
in the shift - ing sands, — In a world — that no one
cold — night. — In the morn - ing, — 'Tis the
un - der - stands. — morn - ing of my life. 2. In the life.
'Tis the morn - ing of my life. In the
morn - ing of my life, The min - utes take so
long to drift a - way. Please be pa - tient — with your life

B $\flat$ C7 $^{\circ}$ F

It's on - ly morn-ing and you've still to live your day. _____ In the

B $\flat$ F

eve - ning _____ I will fly you to the moon, _____ To the top right hand

B $\flat$ F Gm7

cor - ner of the ceil - ing in my room, Where we'll stay un - til the

Am7 Gm7 Am7

sun shines _____ an - oth - er day. To swing on clothes lines _____

Gm7 B $\flat$

_____ I'll _____ be yawn - ing, _____ 'Tis the morn-ing of my

C7 $^{\circ}$ B $\flat$ F B $\flat$

life, _____ 'Tis the morn-ing of my life, _____

F B $\flat$ F

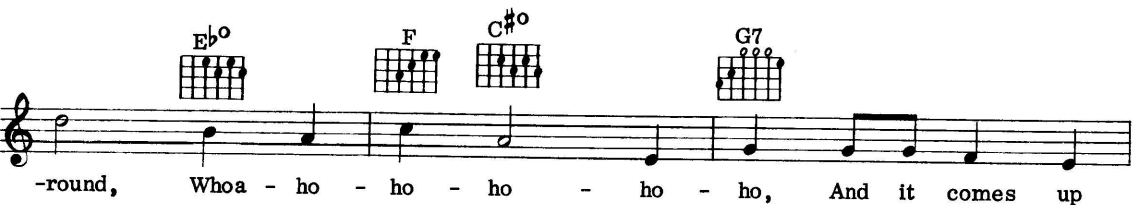
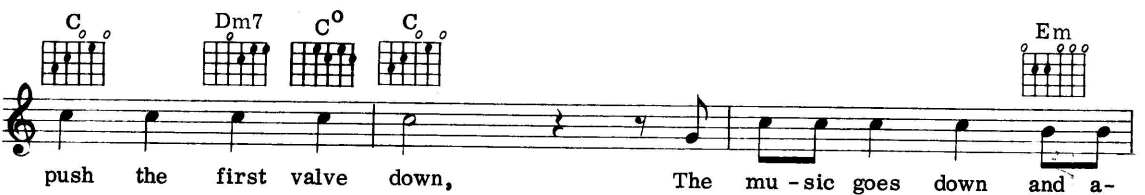
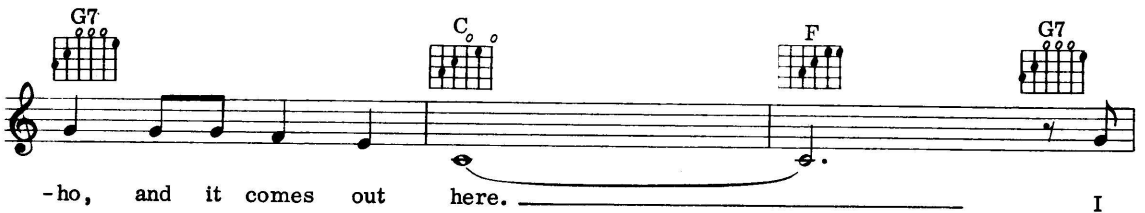
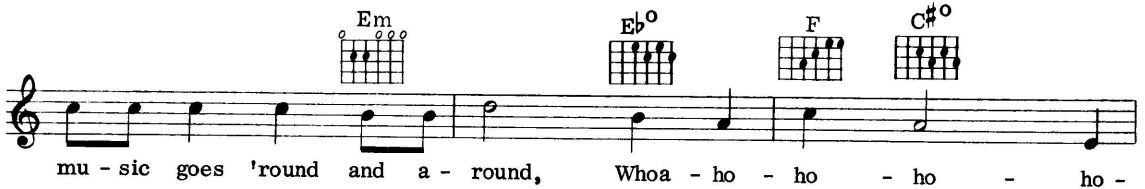
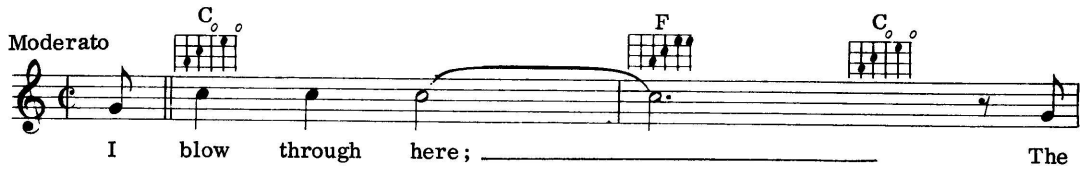
In the morn - ing, _____ In the

B $\flat$ F

morn - ing. _____

The Music Goes 'round And Around

Words by 'Red' Hodgson
Music by Edward Farley & Michael Riley








here. _____ I push the mid - dle valve









down, _____ The mu - sic goes down a - round _____ be - low, _____ be - low, -








_____ be - low, _____ Dee - dle - dee ho - ho - ho, Lis - ten to the notes _____ come







out. I push the oth - er valve down, The






mu - sic goes 'round and a - round, Whoa - ho - ho - ho - ho -






ho, and it comes out here. _____

My Very Good Friend The Milkman

Words by Johnny Burke

Music by Harold Spina

Moderate

The musical score is written for a single melodic line in treble clef, 2/4 time. It consists of six staves of music. Chord diagrams are provided above the staff at various points, indicating the harmonic structure. The lyrics are written below the staff, aligned with the notes. The tempo is marked 'Moderate'.

My ve - ry good friend, the mlk - man, says, That

I've been los - ing too much sleep, He does - n't like the

hours I keep; And he sug - gests — that you should mar - ry

me. My ve - ry good friend, the

post - man says, That it would make his bur - den less, If

we both had the same ad - dress; And he sug - gests — that

Chord Diagrams:

- Staff 1: Fmaj7, F6
- Staff 2: Gm7, C7, Gm7, C7
- Staff 3: Gm7, C7, D, Gm, Gm7, C7
- Staff 4: F, Fmaj7, F6
- Staff 5: Gm7, C7, Gm7, C7
- Staff 6: Gm7, C7, D, Gm

Gm7 C7^o F

tacet

you should mar - ry me. _____ Then there's a

A^b7 Ebm7 A^b9 D^b

ve - ry friend-ly fel - low who prints all the lat-est real es-tate

D^bmaj7 D^b6 A^b7 Ebm7 A^b9

news, _____ And ev - 'ry day he sends me blue - prints, Of

D^b Gm7⁻⁵ C7^o Fmaj7 F6

cot - ta-ges with coun - try views. _____ My ve - ry good friends and

Gm7 C7^o Gm7 C7^o

neigh - bours say, That they've been watch - ing things I do, And

Gm7 C7^o D Gm

they be - lieve that I love you; So I sug - gest _____ that

G7 C7^o F B^b9 F

you should mar - ry me. _____

58 The Mood I'm In

Words & Music by Pete King & Paul Francis Webster

Brightly



1. I like to feel fan-cy free, I like to live young,
2. I like to hear op-'ra or I like to read Joyce,

I like the old mer-ry-go-round. I like to play
I'm not the pre-dict-a-ble kind. What-ev-er the

lov-er, But don't like to get stung, I like my two feet on the
op-tion is, what-ev-er the choice, I like to make up my own

ground. I may date a girl light-ly and kiss her po-
mind. If the choice were to break up or kiss her and

-lite-ly, But will she get un-der my skin.
make up, I'll try not to lead with my chin.

Well, my friends, it all de-pends on the mood I'm

in. I may

Gm7 C7 Fmaj7 Dm7 Gm7

change, who can tell, I may suf - fer the

C7 F Bm7 E7

pangs of re - morse. I may change 'neath the

Amaj7 F#m7 Bm7 E7 A C7

spell, Of that old ir - ri - sis - ta - ble force. But

F Cm7 F Cm7 F

I'm gon - na root sin - gle, Oh don't look to find me, Caught up in that

Em7 Eb9 D9 F

mar - i - tal spin, Yet some - day I may sight one who

F+ F6 Dm7 G7-5

looks like the right one, And waits down the aisle with cha - grin. _____ You

F F#° Gm7 F Ab7 C7

see my friends, it all _____ de - pends on the mood I'm

F Cm7 1 F Cm7 F 2 F

in. _____ I may _____

59 Mouldy Old Dough

By Bob Woodward & Nigel Fletcher

Moderato

The musical score is written for guitar on a single staff in 6/8 time. It begins with a key signature of one flat (Bb) and a tempo marking of 'Moderato'. The first measure is marked 'mp' (mezzo-piano). The score consists of seven lines of music. Chord diagrams are provided for several chords: F (first line), C7 (second line), F (second line), F (third line), Bb (fourth line), Gm (fifth line), C (fifth line), C7 (sixth line), F (sixth line), and C (seventh line). The notation includes eighth notes, quarter notes, half notes, and rests, with some measures containing a trill (tr) and a wavy line indicating a tremolo effect.

mp

tr

mf

Gm

Bb

F

(Spoken) Moul-dy old dough.—

(Spoken) Moul - dy old

C

dough

F

1

(Spoken) Moul - dy old dough.

2

F

dough.

Bb

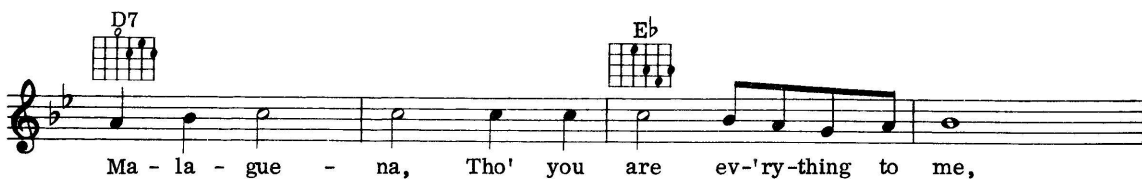
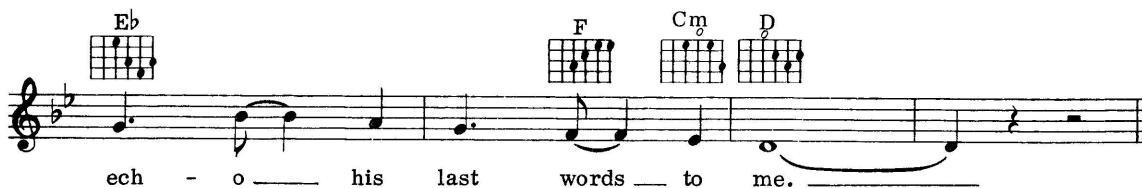
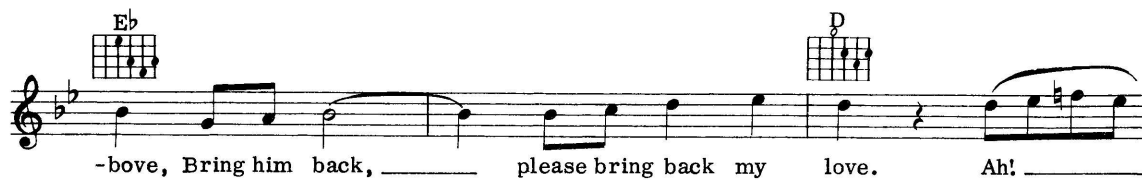
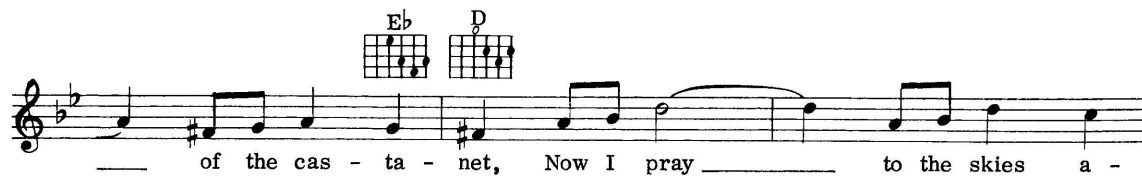
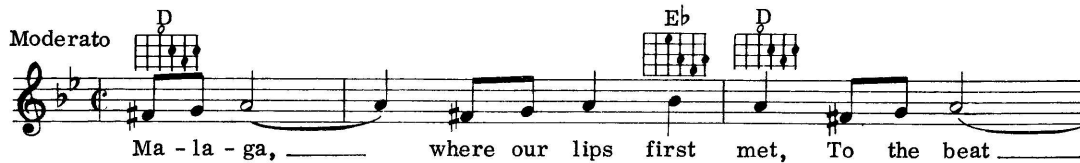
Gm

C7

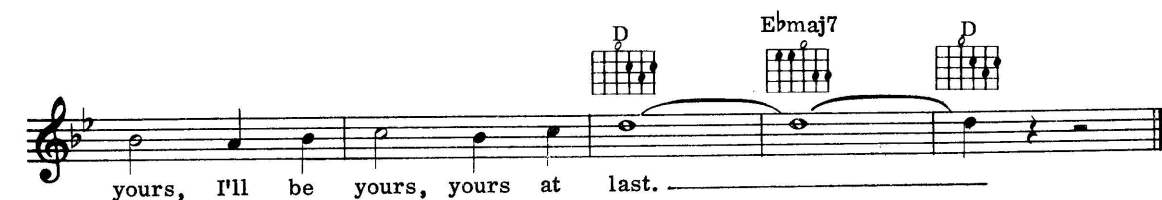
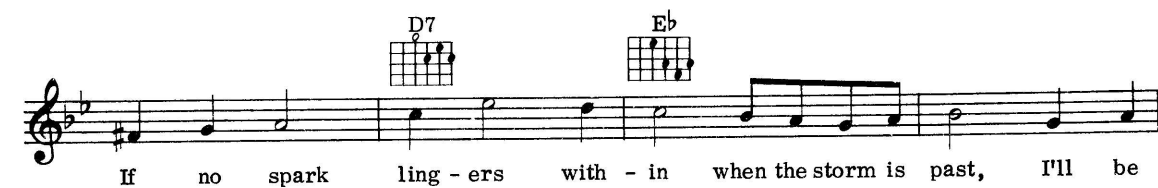
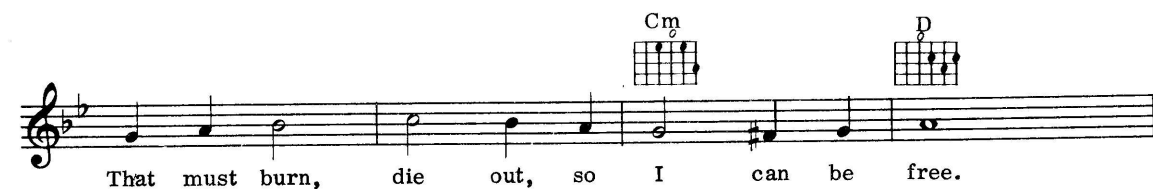
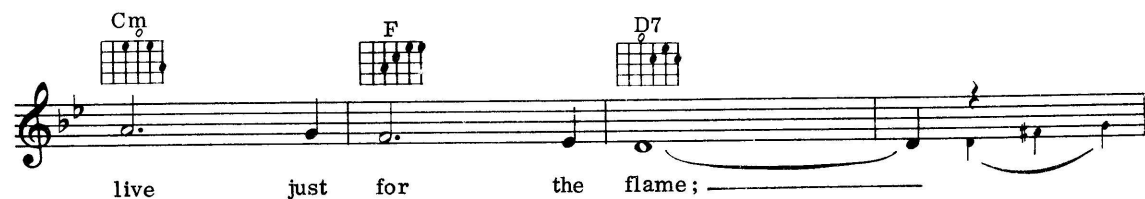
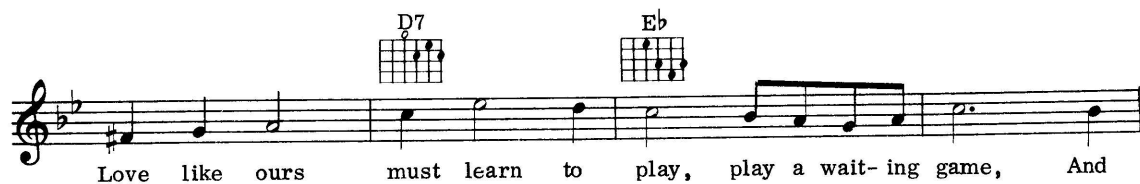
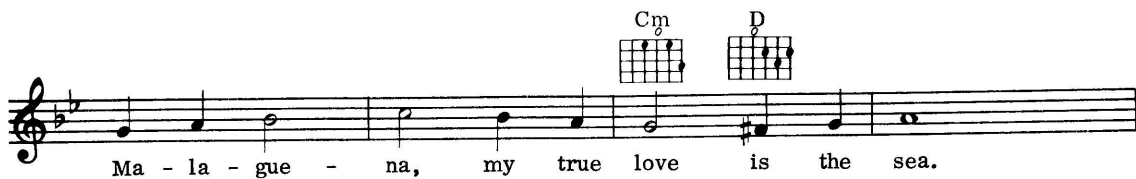
Repeat to fade

60 Malaguena

English Words by George Brown
Music by Ernesto Lecuona



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61 March Of The Grenadiers

Words by Clifford Grey
Additional Words by Reg Connolly
Music by Victor Schertzinger

Strict march tempo

The musical score is written in 2/4 time, key of B-flat major (two flats). It consists of eight staves of music. Above each staff are guitar chord diagrams for the following chords: Fm, Bbm, Fm, Bbm, Fm, Bbm, Fm, C7 (Staff 1); Fm, Db7, G7, C (Staff 2); C7, Fm, Bbm, Fm, Bbm, Fm, Bbm, Fm, C7 (Staff 3); Fm, Db7, G7, C (Staff 4); C7, Bbm, Eb7, Ab (Staff 5); Bbm, Fm, Bbm6, B°, C, Dm7, C7 (Staff 6); F, Bb, F, Bb, F, Bbm, F, Bb (Staff 7). The lyrics are: Give the word, Stand at arms, ev-'ry man, and o- -bey the trum - pet call. Give the word, Stand at arms, spick and span, Let your Queen be heard by all. My heart is a - flame with your loy - al - ty. For you we stand or fall. Gren - a - diers Stead-y and strong, march-ing a - long, Sing-ing a

song of moth - er - land. Gren - a -

-diers, Stead-y in war, read-y in love, Liv-ing to serve no

oth - er land. Ev - 'ry un - i - form

tak-ing the hearts by storm. Who could be true as the Gren -

- a - diers? (Gren - a diers) Stead - y and

strong, march-ing a - long, He - roes who scorn all fears

Loy - al men the Roy - al Gren - a - diers. (Left, right,

left, right, left, right, left right.) Ya! Ya!

62 Melody Of Love

Words by Tom Glazer
Music by H. Engelmann

Slow Waltz

1. Hold me in your arms, dear, dream
2. Heart to heart for ev - er, lips

with en - twine, Cra - dled by your and
I am yours and

kiss - es are ten - der ly,
you are mine, all mine,

While a choir of an - gels
Hea - ven wrote the mu - sic

from a - bove, Sings our
up a - bove, For our

mel - o - dy of love.
mel - o - dy of love.

love.

63 More Than You Know

Words by William Rose & Edward Eliscu

Music by Vincent Youmans

Moderato

The musical score is written for guitar and voice. It consists of eight staves of music. Each staff begins with a guitar chord diagram and a tempo marking of 'Moderato'. The chords are: G+, C6, G+, C13, Fmaj7, A7, F6, Fm6, G13, D7, G13, Cmaj7, C6, Dm7, G+, C6, G+, C13, Fmaj7, A7, F6, Fm6, C, A7, D7, G7, C, F, C, B7, Em, Am, Bm7, Em, Am7-5, G, Em7, A7, D7, G7, G+, C6, G+, C13, Fmaj7, A7-9, F6, Fm6, C, A7, D7, G13, C, Ab, C, and C. The lyrics are: 'More than you know, more than you know, "Man" o' my heart I love you so, Late ly I find you're on my mind, more than you know. Wheth-er you're right, wheth-er you're wrong, "Man" of my heart, I'll come a-long, You need me so, more than you'll ev-er know. Lov-ing you the way that I do, There's no-thing I can do a-bout it, Lov-ing may be all you can give but hon-ey I can't live with-out it. Oh, how I'd cry, Oh, how I'd cry, If you got tired and said, "Good-bye", More than I'd show, more than you'd ev-er know.'

More than you know, more than you know, "Man" o' my heart I love you

so, Late ly I find you're on my mind, more than you know.

Wheth-er you're right, wheth-er you're wrong, "Man" of my heart, I'll come a-

-long, You need me so, more than you'll ev-er know.

Lov-ing you the way that I do, There's no-thing I can do a-bout it,

Lov-ing may be all you can give but hon-ey I can't live with-out it.

Oh, how I'd cry, Oh, how I'd cry, If you got tired and said, "Good-

-bye", More than I'd show, more than you'd ev-er know.

64 Memories Are Made Of This

Words & Music by Terry Gilkyson, Richard Dehr & Frank Miller

Medium Bounce

Take one fresh and ten-der kiss, _____

Add one stol - en night of bliss, _____

One girl, one boy, Some grief, some joy,

Mem - o - ries are made of this. _____

Don't for - get a small moon-beam, _____
With some bless-ings from a - bove, _____

Fold in light - ly with a dream, _____
Serve it gen - 'rous - ly with love, _____

The musical score is written for guitar and voice. It features a 'Medium Bounce' tempo. The key signature has one sharp (F#). The guitar part uses chords G, D7, and C. The lyrics are: 'Take one fresh and ten-der kiss, Add one stol - en night of bliss, One girl, one boy, Some grief, some joy, Mem - o - ries are made of this. Don't for - get a small moon-beam, With some bless-ings from a - bove, Fold in light - ly with a dream, Serve it gen - 'rous - ly with love,'. Each line of music has a guitar chord diagram above it, and the lyrics are written below the staff. The score is divided into six systems, each with a guitar chord diagram above the staff.

C G D7 G

Your lips and mine, Two sips of wine,
One man, one wife, One love thro' life,

G D7 G D7

Mem - o - ries are made of this. _____
Mem - o - ries are made of this. _____

C G

Then add the wed-ding bells, _____ One house where lov-ers dwell, _____

To Coda ◆

D7 G G7

Three lit-tle kids _____ for the fla-vour, _____

C G

Stir care-f'lly thro' the days, _____ See how the fla-vour stays, _____

A7 D7

These are the dreams you will sav - our.

D.%. al Coda

◆ CODA

G D7 G C G

Mem - o - ries are made of this. _____

Words by Johnny Mercer
Music by Sonny Burke & Lionel Hampton

Words by Johnny Mercer

Music by Sonny Burke & Lionel Hampton

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thrill I still don't quite be - lieve. _____ But

af - ter you were gone, there was still some star-dust on my sleeve, —

-get to shine, _____ And we may see the mead - ow in De -

-cem -ber, ic - y white and crys - tal - ine. _____ But,

oh, my dar-ling al - ways I'll re - mem - ber, when your lips were close to mine, —

And I saw the Mid - night Sun.

66 On The Crest Of A Wave

Words & Music by Ralph Reader

Spirited

The musical score is written for guitar and voice. It consists of eight staves of music. Each staff begins with a guitar chord diagram in the key of B-flat major. The lyrics are written below the notes. The tempo is marked 'Spirited'.

Chords: Eb, E°, Fm, Bb7, Eb, Eb7, Ab, Abm, Eb, Bb7, Eb, E°, Fm7, Bb7, Eb, E°, Fm, Bb7, Eb, Eb7, Ab, Abm, Eb, Bb7, Eb, Ab, Cm, A°, Eb, Gm7-5, C7, F9, Bb7, Eb, E°, Fm, Bb7, Eb, Eb7, Ab, Abm, F7, Bb7, Eb, Ab, Eb.

Lyrics:
 We're rid - ing a - long — on the crest of a wave, —
 — And the sun is in the sky. —
 All our eyes — on the dis - tant ho - ri - zon, Look
 out for pass - ers by. —
 We'll do the hail - ing, — When
 o - ther ships — are round us sail - ing. — We're
 rid - ing a - long — on the crest of a wave, — And the
 world is ours. —

67

Pennies From Heaven

Words by John Burke
Music by Arthur Johnston

Moderato

The musical score is written for guitar and voice. It consists of eight staves of music. Each staff begins with a guitar chord diagram. The tempo is marked 'Moderato'. The lyrics are written below the notes. The chords are: C, D13, Dm7, G7, C, D13, Dm7, G7, C7, F, A7, D7, G7, C, D13, Dm7, G7, C, C9, C7+, Fmaj7, F6, Dm7, Fm7, Em7, Bb9, A9, Dm7, D7-5, G13, C, Bb9, C6.

Ev - 'ry time it rains, it rains pen-nies from hea - ven, —

Don't you know each cloud con - tains, pen-nies from hea - ven. —

You'll find your for - tune fall - ing all o - ver town,

Be sure that your um - brel - la is up - side - down.

Trade them for a pack - age of sun-shine and flow - ers, —

If you want the things you love, You must have show - ers, —

So when you hear it thun - der, don't run un-der a tree, There'll be

pen-nies from hea - ven for you and me. —

68 Pigalle

English Words by Reg Connolly
French Words by Geo. Koger
Music by Georges Ulmer and Guy Luypaerts

Waltz tempo

What makes Par - ee, like Par - ee ought to be? All the

na - tives a - gree, Pi - gal - le.

Won - der - ful street, where the sim - ple folks meet, With the

so - cial e - lite, Pi - gal - le.

Side - walk ca - fes, wait - ers bal - anc - ing trays, Morn - ing,

night and noon.

Am7 D7 Am7 D7

Tax - i - cabs toot, while a guy on a flute, fin - gers

G7 Dm7 G7

"Claire de lune".

C Cmaj7 C6 Cmaj7

Ma - dam - oi - selles wink their eyes at the swells, Where the

C G7

cor - ner sign spells, Pi - gal - le,

Dm7 G7 Dm7 G7

Take it from me, when you vis - it Par - ee, Yes you

Dm7 G7 C

bet - ter had see Pi - gal - le.

69 Perdido

Music by Juan Tizol
Words by Harry Lenk & Ervin Drake

Jump tempo

Cm7 F7 Cm7 F7

Per - di - do, _____ I look for _____ my heart, it's _____ Per-

Bbmaj7 Bb6 Bbmaj7 Bb6 Cm7 F7

-do - do, _____ I lost it _____ 'way down in _____ Tor - ri - do, _____ The

Cm7 F7 Bb

day the fi - es - ta start - ed. _____ Bo-

Cm7 F7 Cm7 F7 Bbmaj7 Bb6

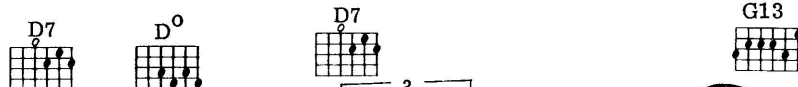
-le - ro, _____ I swayed as _____ they played a _____ bo - le - ro, _____ I

Bbmaj7 Bb6 Cm7 F7

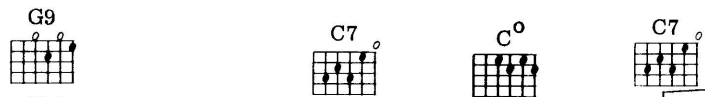
kissed 'neath _____ a list - ing _____ som - bre - ro, _____ And



 that's when my heart de - part - ed.



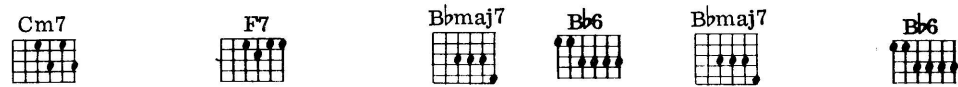
 High was the sun when I held



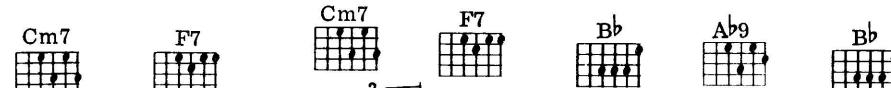
 her close. Low was the moon when we said



 "A - dios"! Per - di - do, My



 heart ev - er since is Per - di - do, I know I must go to Tor-



 -ri - do, To find what I lost, Per - di - do!

70

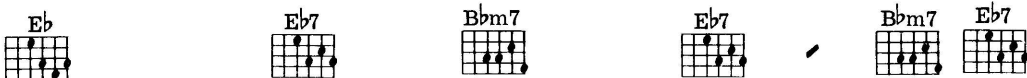
P.S. I Love You

Words by Johnny Mercer
Music by Gordon Jenkins

Moderato

The musical score is written on a single treble clef staff in B-flat major (two flats). It includes five systems of music, each with a guitar chord diagram above the staff and a vocal melody line below. The chords are: Eb, C9, Fm, Gm7-5, C7, F7, Fm7, Bb13, Eb, F7, Fm7, Bb13, Eb, D9, C9, Fm, Gm7-5, C7. The melody line consists of eighth and quarter notes, with some rests. The lyrics are: 'Dear I thought I'd drop a line, The weath-ers cool, The folks are fine. I'm in bed each night at nine, P. S. I love you. Yes - ter-day we had some rain, But on the whole I can't com - plain. Was it dust - y on the train? P. S. I'.

Dear I thought I'd drop a line, The weath-ers cool, The folks are fine. I'm in bed each night at nine, P. S. I love you. Yes - ter-day we had some rain, But on the whole I can't com - plain. Was it dust - y on the train? P. S. I



 love you. Write to the Brown's just as soon as you're a - ble, —



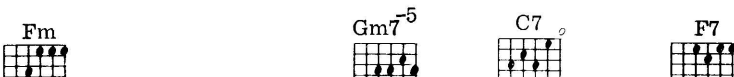
 They came a - round to call. _____ I burned a hole in the



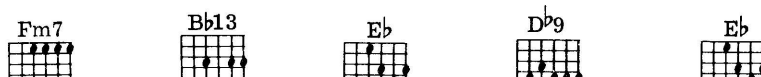
 din - ing room ta - ble, — And let me see, I



 guess that's all. _____ No-thing else for me to say, And so I'll



 close, But by the way, Ev- 'ry-bo - dy's think-ing



 of you, _____ P. S. I love you.

Words & Music by Merle Travis

Words & Music by Merle Travis

Em



B7



Em

 $f_{\text{(instrumental)}}$

Em



mf Some

peo - ple say a man is made out of mud, — A

poor man's made out of mus-cle and blood, Mus-cle and blood and

C7



Em

Diagram of the Em chord on a guitar fretboard. The fretboard is shown with strings numbered 1 to 6 (from right to left) and frets numbered 0 to 5. The Em chord is formed by pressing the 2nd and 3rd strings at the 2nd fret, and the 4th, 5th, and 6th strings at the 1st fret. The 1st string is open.

skin and bones, A mind that's weak and a back that's strong. You load

CHORUS

Em

Six - teen Tons, what do you get?__ An - oth - er day old - er and

Am

deep - er in debt.__ Say broth - er don't you call me, 'cause I can't go;__ I

Em

owe__ my soul to the com - pa - ny store.__

B7 Em

2. I was __

2. I was born one mornin' when the sun didn't shine,
I picked up my shovel and I walked to the mine,
I loaded Sixteen Tons of number nine coal,
And the straw boss said "Well bless my soul."
(Chorus)

3. I was born one mornin', it was drizzling rain,
Fightin' and trouble are my middle name,
I was raised in a cane-brake by an ole mama lion,
Cain't no hightoned woman make me walk the line.
(Chorus)

4. If you see me comin', better step aside,
A lotta men didn't, a lotta men died,
One fist of iron, the other of steel,
If the right don't get you, then the left one will.
(Chorus)

The Song From 'Moulin Rouge' (Where Is Your Heart)

Words by William Engvick

Music by Georges Auric

Moderate Waltz

When - ev - er we kiss, I wor - ry and won - der, Your
lips may be near, but where is your heart? It's
al - ways like this, I wor - ry and won - der, You're close to me
here, but where is your heart? It's a sad thing to re - al -
-ise that you've a heart that nev - er melts, When we kiss, do you close your
eyes, pre - tend - ing that I'm some - one else? You must break the
spell, this cloud that I'm un - der, So please won't you
tell, dar - ling, where is your heart?

73 So Tired

Words & Music by Russ Morgan & Jack Stuart

Slowly

The musical score is written on a single staff in G minor (three flats). It includes guitar chord diagrams for various chords: Bb, Cm7, F7, Bb, Db, Cm7, F7, Bb, G7, Cm7, F7, Bb, Cm7, F7, Bb, G7, Cm7, F13, Bb, Ebm, Cm7, A7, Dm, Dm7, G9, Cm, G+, Cm7, F9, Bb, Cm7, F7, Bb, G7, Cm7, F13, Bb, Eb, Bb. The lyrics are: "I'm so tired of wait-ing for you, So tired of long-ing for you, Tir - ed of wait-ing, sav-ing my love for you. So tired of dream-ing day dreams, So tired of on-ly play schemes, Why don't you call me, call me to-night, my dear. Tell me that your thoughts are all of me, sweet-heart, All day long I won - der why we're far a - part. So tired of dream-ing of you, So tired of wait-ing for you, But tho' I'm tir - ed, I'll wait for-ev - er dear."

I'm so tired of wait-ing for you, So tired
of long-ing for you, Tir - ed of wait-ing, sav-ing my love for you.
So tired of dream-ing day dreams, So tired
of on-ly play schemes, Why don't you call me, call me to-night, my dear.
Tell me that your thoughts are all of me, sweet-heart,
All day long I won - der why we're far a - part.
So tired of dream-ing of you, So tired of wait-ing for you,
But tho' I'm tir - ed, I'll wait for-ev - er dear.

74 Satin Doll

Words by Johnny Mercer
Music by Duke Ellington & Billy Strayhorn

Moderato

The musical score is written for guitar, showing chords and a melody line. The tempo is marked 'Moderato'. The key signature has one flat (Bb). The score is divided into systems, each with a guitar chord diagram above the staff. The lyrics are written below the staff, with some words underlined to indicate phrasing. The score includes a first ending and a second ending, both marked with 'C' for common time.

Cig - ar - ette hold - er which wigs me, o - ver her should - er,
Ba - by shall we go out skip - pin', car - ful a - mig - o,

she digs me, Out cat - tin', that Sat - in Doll.
you're flip - pin', Speaks Lat - in, that Sat - in Doll.

1 C A7-9

2 C D9 G7-9 C Gm7 C7

She's no - bod - y's fool, so I'm

Gm7 C7 F

play - ing it cool as can be, I'll

Am7 D7 Am7 D7 G7 Dm7

give it a whirl, bit I ain't for no girl catch - ing me.

G7 Dm7 G7 Dm7 G7 Em7 A7

Tel - e - phone num - bers, well you know, do - ing my rhum - bas,

Em7 A7 Am7-5 D7 Abm7 Db7-9 C

with u - no, And that 'n' my Sat - in Doll.

75 Show Me The Way To Go Home

Words & Music by Irving King

Moderato

The musical score is written for guitar and voice. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderato'. The score is divided into five systems, each with a guitar chord diagram above the first measure. The lyrics are written below the staff.

System 1: G, G7, C, Cm
Show me the way to go home, I'm tired and I want to go to

System 2: G, Em7
bed, I had a lit-tle drink a-bout an hour a-go, And it's

System 3: A7, D7, G
gone right to my head. Where ev-er I may

System 4: G7, C, B7
roam, On land, or sea, or foam, You can

System 5: G, Em7, A7, D7, G
al-ways hear me sing-ing this song, Show me the way to go home.

76 Sunny

Words & Music by Bobby Hebb

Moderato

1. Sun - ny, — yes - ter - day my life was filled with rain, —
 2. Sun - ny, — thank you for the sun - shine — bou - quet, —

Sun - ny, — you smiled at me and real - ly eased the pain. — Oh, the
 Sun - ny, — thank you for the love you've brought my way. — You

dark days are done, — and the bright days are here, — my sun - ny one — shines
 gave — to me — your — all — and all, — Now I feel —

so sin - cere, — Oh Sun - ny one so true, — I love you. —
 ten feet tall. — Sun - ny one so true, — I love you. —

1. 2. 3. Am E7 4. Am

3. Sunny, thank you for the truth you've let me see.
 Sunny, thank you for the facts from A to Z.
 My life was torn like wind-blown sand,
 Then a rock was formed when we held hands,
 Sunny one so true, I love you.
4. Sunny, thank you for that smile upon your face.
 Sunny, thank you for that gleam that flows with grace.
 You're my spark of nature's fire,
 You're my sweet complete desire.
 Sunny one so true, I love you.

77 Sweet Charity

Words by Dorothy Fields
Music by Cy Coleman

Moderato



Am A^bm7 D^b7+ G^bm B7 C7⁹

Fmaj7 Bb6 Fmaj7

Bb6 C7⁹ F6

F (vocal counter melody) G F G^b F G^b7

Sweet Cha - ri - ty, _____ Sweet Cha - ri - ty, _____






Be good to me, _____ Sweet Cha-ri-ty. _____









Mmm _____




Sweet Cha - ri - ty, _____ Be good to me, _____





Sweet Cha - ri - ty, _____ Be good to me _____ to -



- day. _____

Words & Music by Harry Owens

Words & Music by Harry Owens

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Sweet Lei - la - ni, _____ Heav - en - ly Flow - er,





Trop - ic skies are jeal - ous as they shine.





I think they're jealous of your blue eyes, _____ Jeal - ous be - cause you're





mine; Sweet Lei - la - ni, _____ Heav - en - ly Flow - er,






I dreamed of par - a - dise for two, You are my par - a - dise com -





-plet - ed, _____ You are my dream come true. _____

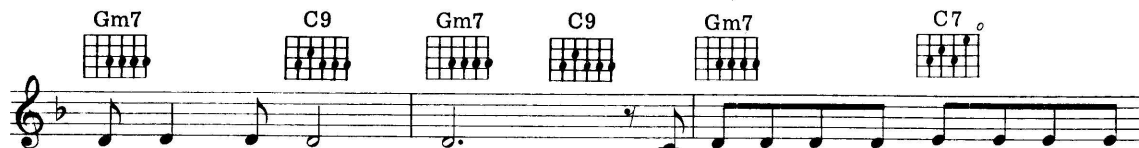
79 Somethin' Stupid

Words & Music by C. Carson Parks

Moderately slow



I know I stand in line un-til you think you have the time to spend an
prac-tice ev - 'ry day to find some cle - ver lines to say to make the

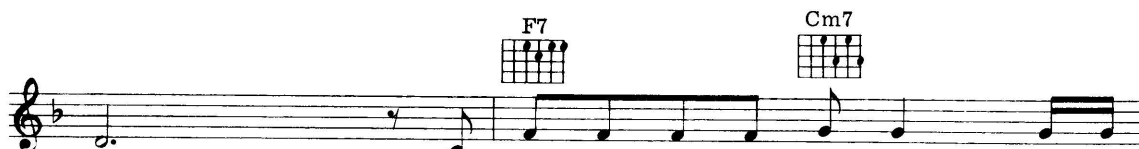


eve - nin' with me. _____
mean - ing come through, _____

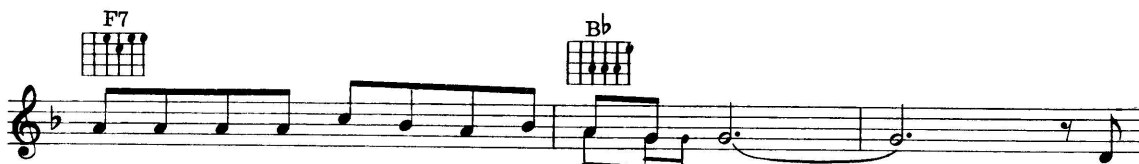
And if we go some place to dance, I
But then I think I'll wait un - til the



know that there's a chance you won't be leav - in' with me. _____
eve - nin' gets late and I'm a - lone with you. _____



Then af - ter - wards we drop in - to a
The time is right, your per - fume fills my



qui - et lit - tle place and have a drink or two. _____ } And
head, the stars get red, and oh, the night is so blue. _____ }

C7^o Gm7 C7^o

then I go and spoil it all by say - in' some - thin' stu - pid, like "I

1 F To next strain 2 *Fine* F

love you". I can love you".

F7 Cm7 F7

see it in your eyes that you des - pise the same old lines you heard the

Bb G7 Dm7

night be - fore. And though it's just a line to you, for

G7 C7^o D.C. al Fine

me it's true and nev - er seemed so right be - fore.

80 Summertime Blues

Words & Music by Eddie Cochran & Jerry Capehart

Moderato

1. I'm a - gon - na raise a fuss, I'm a - gon - na raise a hol - ler,
A - bout a - work - in' all sum - mer just to
try to earn a dol - lar, Ev - 'ry -
(spoken)
-time I call my ba - by, Try to get a date, My Boss says, "No dice, Son, you
got - ta work late." Some - times I won - der what I'm a - gon - na do, But there
ain't no cure for the Sum - mer - time Blues.
2. A - well my
3. (I'm gon - na)

Mom 'n' Pa-pa told me, "Son, you got -ta make some mo - hey,
take — two — weeks, — Gon-na have a fine va - ca - tion,

If you want-ta use the car to go a - rid-in' next — Sun - day,"
I'm gon-na take — my — prob-lem to the U - ni-ted Na - tions!

Well, I did-n't go to work, — Told the
Well, I called — my — Con-gress-man and

(spoken)

Boss I was sick — "Now you can't — use the car 'cause you did-n't work a lick" —
he — said (quote) "I'd — like to help you, Son, but you're too young — to vote". —

Some-times I won-der what I'm a - gon-na do, — But there ain't no cure for the

Sum-mer-time — Blues. 3. I'm gon - na

2

81 Stars Fell On Alabama

Words by Mitchell Parish
Music by Frank Perkins

Moderato

The musical score is written for guitar and voice. It consists of eight staves of music. Each staff begins with a guitar chord diagram. The tempo is marked 'Moderato'. The key signature has one sharp (F#), indicating the key of D major or B minor. The lyrics are written below the notes. The score includes a variety of guitar chords such as C major, A7, D7, G major, E major, F major, G7, C major, A7, Dm7, G13, G+, Cmaj7, Eb major, B7, Am, Am7, and E major. The lyrics are: 'We lived our lit-tle dra-ma, we kissed in a field od white, and stars fell on Al-a-ba-me last night. I can't for-get the gla-mour, your eyes held a ten-der light, and stars fell on Al-a-ba-ma last night. I nev-er planned in my im-a-gi-na-tion— a sit-u-a-tion— so hea-ven-ly,— A fair-y land where no one else could en-ter,— and in the cen-tre— just you and me, dear, My heart beat like a ham-mer, my arms wound a-round you tight, and stars fell on A-la-ba-ma last night.'

We lived our lit-tle dra-ma, we kissed in a field od white, and
stars fell on Al-a-ba-me last night.
I can't for-get the gla-mour, your eyes held a ten-der light, and
stars fell on Al-a-ba-ma last night. I nev-er
planned in my im-a-gi-na-tion— a sit-u-a-tion— so hea-ven-ly,— A fair-y
land where no one else could en-ter,— and in the cen-tre— just you and me, dear,
My heart beat like a ham-mer, my arms wound a-round you tight, and
stars fell on A-la-ba-ma last night.

Sweet Sue - Just You

Words by Will J. Harris

Music by Victor Young

Moderato

The musical score is written for guitar and voice. It consists of ten staves of music in the key of D major (indicated by two sharps). The tempo is marked 'Moderato'. Each staff contains a line of music with a guitar chord diagram above it and a line of lyrics below it. The chords are: Am7, D7, Am7, D7, G6, D13, G6, Am7, D7, Am7, D7, G6, D13, G6, D7, Dm7, G7, Bm7-5, E7, Am, Am7, Am7-5, D7, Am7, D7, Am7, D7, G, C7, G, C, G. The lyrics are: 'Ev - 'ry star a - bove knows the one I love, Sweet Sue, Just you, And the moon up high, knows the rea - son why, Sweet Sue, it's you. No one else it seems, ev - er shares my dreams, And with - out you, dear, I don't know what I'd do, In this heart of mine, you live all the time, Sweet Sue, Just you.'

Ev - 'ry star a - bove knows the one I love, Sweet Sue, Just you, And the moon up high, knows the rea - son why, Sweet Sue, it's you. No one else it seems, ev - er shares my dreams, And with - out you, dear, I don't know what I'd do, In this heart of mine, you live all the time, Sweet Sue, Just you.

83

Sweet Sweet Smile

Words & Music by Juice Newton & Otha Young

Bright Country
Beat

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It includes guitar chords indicated by letters (D, Bm, G, F#m, A7, Em7) and chord diagrams. The lyrics are written below the staff, with some words underlined. The score includes a repeat sign and a double bar line with a repeat sign.

You're al - ways in my heart, — from ear - ly in the morn - in'

till it's dark, — I got - ta see your sweet, sweet smile ev - 'ry day. —

— When I wake up in the morn-in' and I see you there, — I al - ways whis - per a

lit - tle pray'r, — I got - ta see your sweet, sweet smile ev - 'ry day. —

— I got - ta know that you love me, — and that you want me, —

and that you'll al - ways be there, — I've got - ta know — that you care,

— And I — got - ta feel your arms a - round me, — and that you need me, —

that you'll al - ways be there, — I've got - ta know — that you care —

A7 D

If my times are bring-ing me down, —
You're al - ways in my heart, — from

Bm G

you're the on - ly one that I — want a - round, I got - ta see your sweet, sweet
ear - ly in the morn - in' till — it's dark, — I got - ta see your sweet, sweet

F#m7 A7 D To Coda

smile ev - 'ry day. — And if — I'm all —
smile ev - 'ry day. —

Bm

— strung out, — you're the on - ly one who can straighten me out, — I got - ta

G A D 1

see your sweet, sweet smile ev - 'ry day. — I got - ta

2 D.%. al Coda CODA D G6

I got - ta — I got - ta see your sweet, sweet

A7 D

smile ev - 'ry day, — I got - ta see —

G6 A7 D

— your sweet, sweet smile ev - 'ry day. —

84 Take The 'A' Train

Words & Music by Billy Strayhorn

Moderato

Ab

Bb7-5

Bbm7

You _____ must take the "A" train, _____ To
If _____ you miss the "A" train, _____ You'll

Eb7

Ab

1

go to Sug - ar Hill 'way up in Har - lem.
find you've missed the quick - est way to Har - lem.

Ab7

Db

2

Hur - ry, _____ get on now it's com - ing, _____

Bb7

Bbm7

Eb9

_____ Lis - ten _____ to those rails a - thrum - ming. _____

G°

Ab

Bb7-5

_____ All 'board! _____ get on the "A" train, _____

Bbm7

Eb7

Ab

_____ Soon you will be on Sug - ar Hill in Har - lem. _____

Tennessee Waltz

Words & Music by Redd Stewart & Pee Wee King

Moderato

mp I was waltz-ing with my dar-lin' to the Ten-nes - see -

Waltz, when an old friend I hap - pened to see. In - tro -

duced him to my loved one, and while they were waltz - ing, My

friend stole my sweet-heart from me. *mf* I re - mem - ber the

night and the Ten - nes - see Waltz, Now I know just how

much I have lost. *mp* Yes I lost my lit - tle

dar - lin' the night they were play - ing, The beau - ti - ful

Ten - nes - see Waltz. I was Waltz.

Time On My Hands

Words by Harold Adamson & Mack Gordon
Music by Vincent Youmans

Moderato

Fmaj7  E7 

Time on my hands, _____ You in my arms, _____

Gm7  Gm7⁻⁵  C13 

noth-ing but love _____ in view; _____

Fmaj7  E7 

Then if you fail, _____ Once and for all, _____

Gm7  Gm7⁻⁵  A7 

I'll see my dreams _____ come true. _____

D+  D7  G7  C7 

Mo-ments to spare, _____ For some - one you care _____ for,

Fmaj7  G13  C9  C7 

One love af - fair _____ for two. _____ With

Fmaj7  F7  D+  D7 

time on my hands, _____ And you in my arms, _____ And

G7  G13  F  Eb9  F6 

love in my heart _____ for you. _____

Try A Little Tenderness

Words & Music by Harry Woods, Jimmy Campbell & Reg Connolly

Slowly
and tenderly

The musical score is written on a single treble clef staff. It includes guitar chords indicated by letters with numbers (e.g., C, Dm7, G7, Em7⁵, A7, D7, F, E7, Am, C⁺). The lyrics are written below the staff, with some words split across lines. The tempo/style is indicated as 'Slowly and tenderly'.

She may be wear-y, Wo-men do get wear-y, Wear-ing the same shab-by
dress, And when she's wear-y, Try a lit-tle ten-der-ness.
You know she's wait-ing, Just an-tic-i-pa-ting, Things she may ne-ver pos-
-sess, While she's with-out them, Try a lit-tle ten-der-ness.
It's not just sen-ti-men-tal, She has her grief and
care, And a word that's soft and gen-tle, Makes it ea-si-er to
bear. You won't re-gret it, Wo-men don't for-get it, Love is their whole happi-
-ness, It's all so ea-sy, Try a lit-tle ten-der-ness.

88 Telstar

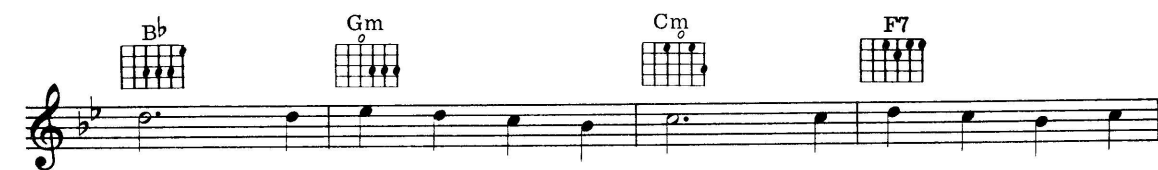
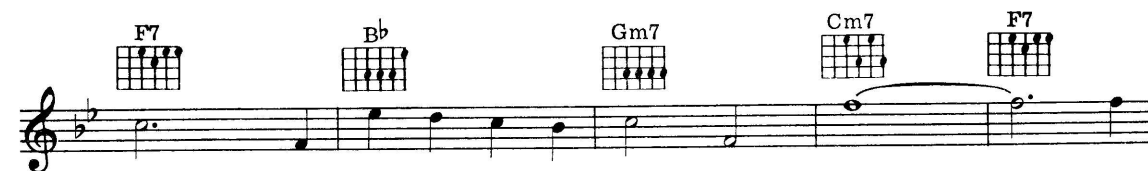
By Joe Meek

Moderato

The musical score for 'Telstar' is written in G minor (three flats) and 4/4 time. It consists of six staves of music. The tempo is marked 'Moderato'. The melody is written in a single treble clef. Chords are indicated by letter codes (Bb, Gm7, Cm7, F7) and guitar chord diagrams. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning of the piece, while the second ending leads to the final measure. The melody features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The chords are primarily triads and dyads, with some full chords. The overall mood is light and melodic, characteristic of the original instrumental.

Chords and diagrams shown:

- Bb
- Gm7
- Cm7
- F7
- Bb
- Gm7
- Cm7
- F7
- Bb
- Gm
- Cm
- F7
- Cm7
- F7
- Bb
- Gm7
- Cm7
- F7
- Bb
- Gm7
- Cm7



There'll Always Be An England

Words & Music by Ross Parker & Hughie Charles

March tempo

The musical score is written for guitar and voice. It begins with a 'March tempo' instruction. The first line of music has chords F, Bb, F, E7, A, and D, with triplets indicated by a '3' over the notes. The lyrics are 'I give you a toast, la-dies and gen-tle-men, I give you a toast, la-dies and'. The second line has chords A, Gm7, C7, A7, and Dm, with lyrics 'gen-tle-men, "May this fair land we love so well, In'. The third line has chords E7, A, and Gm7, with lyrics 'dig-ni-ty and free-dom dwell", Tho' worlds may change and go aw-ry, While'. The fourth line has chords G7, C, C7, F, and C7, with lyrics 'there is still one voice to cry.' followed by a line for the 'CHORUS'. The chorus starts with a double bar line and has chords F, A7, Bb, D7, and G7, with lyrics 'There'll al-ways be an Eng-land, While there's a coun-try'. The fifth line has chords C7, F, A7, Dm, and G7, with lyrics 'lane, Wher-ev-er there's a cot-tage small be-side a field of'. The sixth line has chords C7, F, A7, Bb, D7, and G7, with lyrics 'grain, There'll al-ways be an Eng-land, While there's a bus-y'.

I give you a toast, la-dies and gen-tle-men, I give you a toast, la-dies and
gen-tle-men, "May this fair land we love so well, In
dig-ni-ty and free-dom dwell", Tho' worlds may change and go aw-ry, While
there is still one voice to cry.
CHORUS
There'll al-ways be an Eng-land, While there's a coun-try
lane, Wher-ev-er there's a cot-tage small be-side a field of
grain, There'll al-ways be an Eng-land, While there's a bus-y

C7^o F A7 Dm Gm7⁵ F G7 C7^o

street; Where - ev - er there's a turn - ing wheel, A mil - lion march - ing

F E7 A E7 A E7

feet. Red, white and blue, What does it mean to you? Sure - ly you're

A E7 A E7 A G7 C G7

proud, shout it a - loud, Brit - ons a - wake, The Emp - ire too, we can de -

C G7 C G7 C G7 C C7

-pend on you, Free - dom re - mains, these are the chains, no - thing can break. — There'll

F A7 Bb D7 G7 C7

al - ways be an Eng - land, And Eng - land shall be free, If

1 F Gm7 C7 F

Eng - land means as much to you as Eng - land means to me. There'll

2 F Gm7 C7 F Bb F

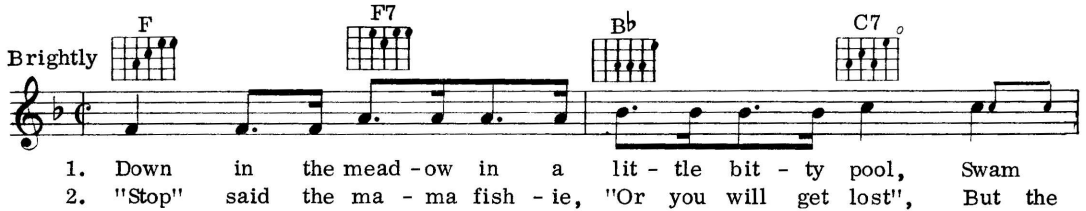
Eng - land means _____ to me. _____

90

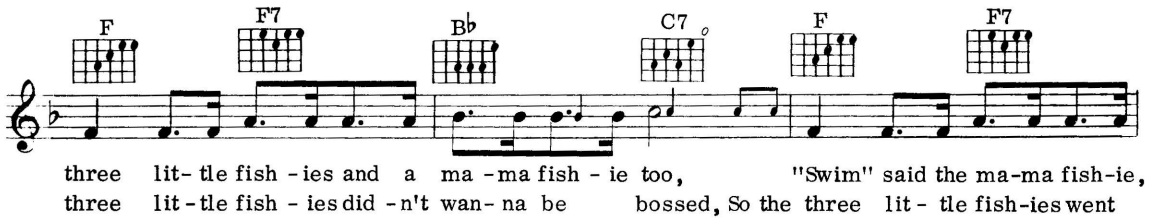
Three Little Fishes (Itty Bitty Poo)

Words & Music by Saxie Dowell

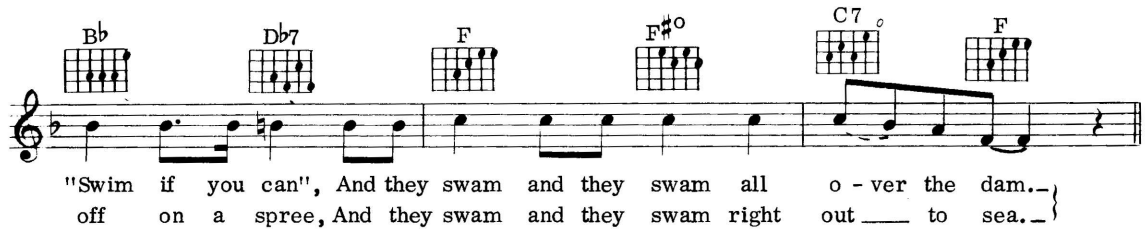
Brightly



1. Down in the mead-ow in a lit-tle bit-ty pool, Swam
2. "Stop" said the ma-ma fish-ie, "Or you will get lost", But the

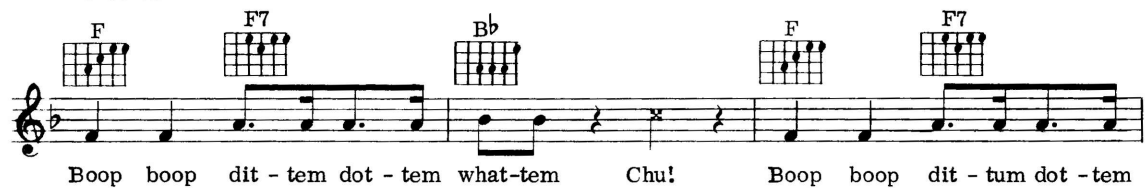


three lit-tle fish-ies and a ma-ma fish-ie too, "Swim" said the ma-ma fish-ie,
three lit-tle fish-ies did-n't wan-na be bossed, So the three lit-tle fish-ies went

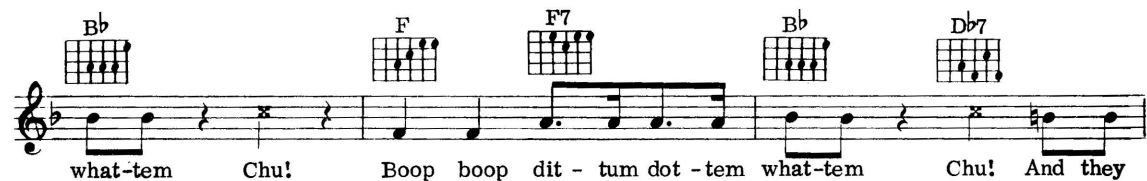


"Swim if you can", And they swam and they swam all o-ver the dam.-}
off on a spree, And they swam and they swam right out- to sea.-}

CHORUS



Boop boop dit-tem dot-tem what-tem Chu! Boop boop dit-tum dot-tem



what-tem Chu! Boop boop dit-tum dot-tem what-tem Chu! And they

F F#^o C7^o F

Fine

{ swam and they swam all o - ver the dam. swam and they swam right out to sea.

F C7^o F C7^o *D.C. al Fine (4th time)*

3. "Whee!" yelled the little fishies,
 "Here's a lot of fun,
 We'll swim in the sea till the day is done."
 So they swam and they swam and it was a lark,
 Till all of a sudden they met a shark.
 Boop boop dit-tem etc.
 Till all of a sudden they saw a shark.
4. "Help!" cried the little fishies,
 "Gee! look at the whales!"
 And quick as they could they turned on their tails,
 And back to the pool in the meadow they swam,
 And they swam and they swam back over the dam.
 Boop boop dit-tem etc.
 And they swam and they swam back over the dam.

91

Under Paris Skies (Sous Le Ciel De Paris)

Words by Kim Gannon
Music by Hubert Giraud

Moderate Waltz



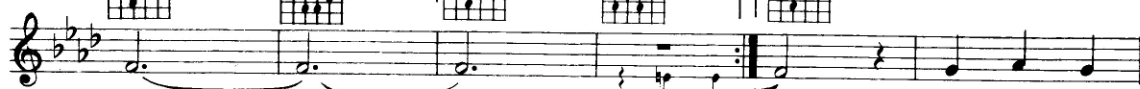
1. Strang-er be - ware, there's love in the air, un - der Par - is
 2. Love be-comes king, the mo-ment it's Spring, un - der Par - is
- § Just look and see what hap-pened to me un - der Par - is



To Coda



skies, _____ Try to be smart and don't let your heart catch on
skies, _____ Lone-ly hearts meet some-where on the street of de-
skies, _____ Watch what you do, the same thing can hap - pen to



fire. _____ Par - is - ian



love can bloom, High in a sky - light room,



Or in a gay ca - fe, where hun-dreds of peo - ple can see. _____



I was - n't smart and I lost my

Bbm C7^o

heart un-der Par - is skies, _____ Don't ev-er be a

F

heart-bro - ken strang-er like me. _____ Oh, I fell in

Fmaj7 Cm7 F7

love, _____ Yes, I was a fool, _____ For

Bb Bbm

Par - is can be _____ so beau-ti - f'ly cruel. _____

F A7 Dm A7 Dm

_____ Par-is is just a gay co - quette, who wants to love and

C7^o F Gm7 F F#^o

then for - get. Strang - er, be - ware, _____ There's

Gm C^o C7^o Fm C7^o D.%. al Coda

love in the air. _____

Ⓢ CODA Fm Bbm C7^o Fm

you. _____

92 There I've Said It Again

Words & Music by Redd Evans & Dave Mann

Moderately Slow

I've said it, _____ What more can I say? _____ Be -

-lieve me, _____ there's no oth-er way, _____ I love you, _____ no

use to pre-tend, _____ There! I've said it a - gain. _____ I've

said it, _____ there's noth-ing to hide, _____ It's bet-ter _____ than

burn-ing in - side, _____ I love you, _____ I will to the end, _____

C9 Cm7 F13 Bb Fm7 Bb7

There! I've said it a - gain. I've tried to drum up a

Fm7 Bb7 Eb Bb7+ Eb

phrase that would sum up, all that I feel for you. But

Gm7 C7 Gm7 C7 Cm7

what good are phras-es? The thought that a-maz -es is you love me, and it's

F7+ Bb F+ Bb9 Bb+

heav-en - ly. For - give me for want-ing you so, but

Eb C#o Bb F7

one thing I want you to know, I've loved you since

Dm7-5 G7+ C9 Cm7 F13 Bb

heav - en knows when. There! I've said it a - gain

The Touch Of Your Lips

Words & Music by Ray Noble

Moderately

The touch of your lips _____ up - on my brow; _____

_____ Your lips that are cool _____ and sweet; _____

_____ Such ten - der - ness _____ lies in their soft car - ess, _____

_____ My heart for - gets to _____ beat. _____

_____ The touch of your hands _____ up - on my head, _____

_____ The love in your eyes _____ a - shine; _____

_____ And now at last, _____ the mo - ment di - vine, _____

_____ The touch of your lips _____ on mine. _____

Tulips From Amsterdam

English words by Gene Martyn
Original words by Neumann & Bader
Music by Ralf Arnie

Quick Waltz tempo

When it's spring a - gain I'll bring a - gain, Tu-lips from

Am - ster - dam. With a heart that's true I'll

give to you, Tu - lips from Am - ster - dam.

I can't wait un - til the day you fill

These emp - ty arms of mine. Like the wind - mill

keeps on turn - ing, That's how my heart keeps on

yearn - ing, For the day I know we can,

Share these Tu - lips from Am - ster - dam.

95 Underneath The Arches

Words & Music by Bud Flanagan
Additional words by Reg Connelly

Slowly

Un-der-neath the Arch - es, I dream my dreams a - way,

Un-der-neath the Arch - es, on cob-ble-stones I lay,

Ev-'ry night you'll find me, tired - out and worn,

Hap-py when the day - light comes creep-ing, her-ald-ing the

dawn. Sleep-ing when it's rain - ing, and sleep-ing when it's fine,

I hear the trains rat - tling by a - bove,

Pave-ment is my pil - low, no mat-ter where I stray,

Un-der-neath the Arch-es, I dream my dreams a - way.

We'll Meet Again

Words & Music by Ross Parker & Hughie Charles

Moderato

1. We'll meet a - gain, don't know where, don't know when, But I
 2. Keep smil - ing thro', just like you al - ways do, Till the

know we'll meet a - gain some sun - ny day. _____
 blue skies drive the

dark clouds far a - way. _____ So will you please say hel-lo _____ to the

folks that I know, _____ Tell them I won't be long, _____ They'll be

hap - py to know _____ that as you saw me go, _____ I was sing - ing this

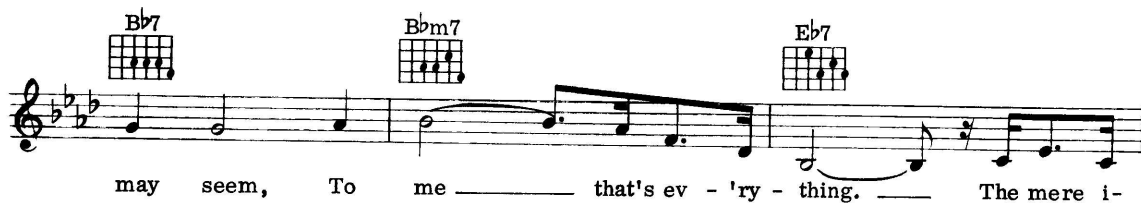
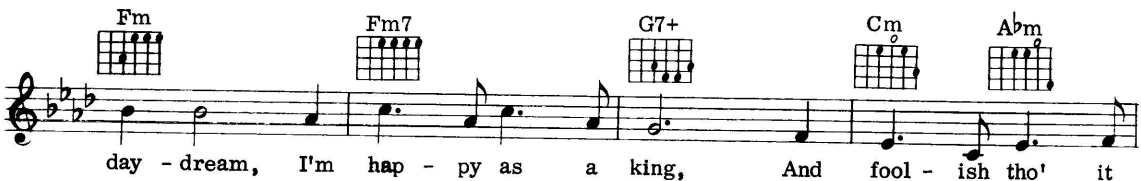
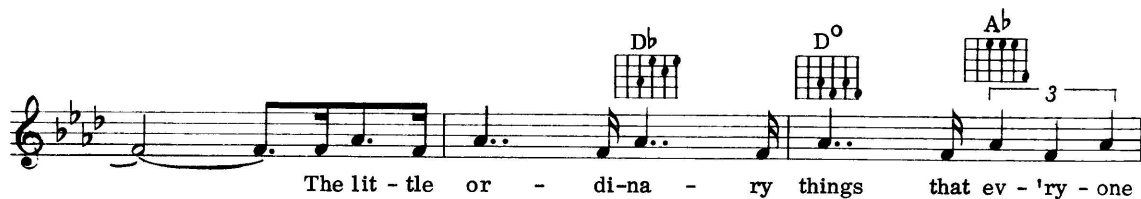
song. We'll meet a - gain, don't know where, don't know

when, But I know we'll meet a - gain some sun - ny day. _____

The Very Thought Of You

Words & Music by Ray Noble

Moderato



Ab

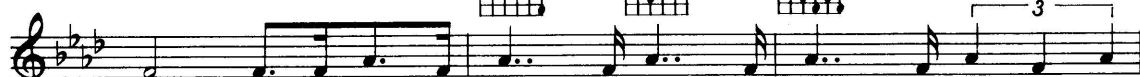



-dea of you, _____ The long-ing here for you, _____

Ab Db D° Ab







_____ You'll nev - er know how slow the mo - ments go 'till' I'm

Bb9 Eb7





near to you. _____ I see your face in ev - 'ry

Fm D°





flow - er; Your eyes in stars a - bove, _____ It's just the

Eb7 A° Bb7 Eb7 Ab








thought of you, _____ The ve-ry thought of you, my love. _____

Wrap Your Troubles In Dreams (And Dream Your Troubles Away)

Words by Ted Koehler & Billy Moll

Music by Harry Barris

Moderato

When skies are cloud-y and grey, They're on - ly grey for a day, So
- til that sun-shine peeps through, There's on - ly one thing to do, Just

wrap your trou-bles in dreams, And dream your trou-bles a - way. Un-
wrap your trou-bles in dreams, And

dream your trou-bles a - way. Your cas-tles may tum - ble, that's fate aft-er all, —

Life's real-ly fun - ny that way, No use to grum - ble, just

smile as they fall, — Were-n't you king — for a day? Say!

Just re - mem-ber that sun - shine al - ways fol-lows the rain, So,

wrap your trou-bles in dreams, And dream your trou-bles a - way.

Chords: Bb, F7, Bb, F+, Bb, Dm, Gm, C7, Cm7, F7, Bb, F+, Cm7, F7, Bb, D7, Gm, A7, D7, G7, C7, F7, Bb, F7+, D7, G7, C7, F7, Bb, F7+, Bb, Dm, Gm, Bb, Dm, Gm, Cm7, F7+, Bb.

Without A Song

Words by William Rose & Edward Eliscu

Music by Vincent Youmans

Moderato

With-out a song — the day would ne-ver end, With-out a song — the road would
 corn — would ne-ver see a plough, That field of corn — would be a

ne-ver bend, When things go wrong, — a man ain't got a friend, With-out a song. —
 des-ert now, A dark -y's born, — But he's no good no how, With-out a

That field of song. I got my trou -ble and woe, But

sure as I know the Jor - dan will roll, — I'll get a-long, As

long as a song is strong in — my soul. I'll ne-ver know — what makes the

rain to fall. I'll nev-er know — what makes the grass so tall, I on - ly

know — there ain't no love at all, With -out a song. —

Chord diagrams: C+, F, Bb, F, Bb, F, C7, F, C7+, F, F7, Bb, F7, Bb, Am, E7, Am, E7, C7, F, Bb, F, Bb, Bbm, F, C7, F, Bb, F.

100 Whispering Grass

Words by Fred Fisher
Music by Doris Fisher

Moderato

The musical score is written on a single staff in treble clef. It includes guitar chord diagrams for various chords: C major, E minor, F major, F minor, C major, E-flat major, D minor 7, G7+, C major, C# major, D minor 7, G7, C major, E minor, D minor 7, F minor, C major, E-flat major, D minor 7, G13, C major, and F major. The melody consists of eighth and quarter notes, with some measures containing rests. The lyrics are written below the staff, aligned with the notes.

Why do you whis - per, green grass? Why tell the trees what ain't
so ? Whis - per - ing grass, — the trees don't have to
know, No, no. Why tell them all your
se - crets? Who kiss'd there — long a - go ?
Whis - per - ing grass, — the trees don't need to know.

C G7 C Am F G7

Don't you tell it to the breeze 'cause she will tell the birds and bees and

C Am7 Dm7 G7

ev - 'ry - one will know be - cause you told the blab - ber - ing trees, Yes, you

Am E7-9 Am D7 Dm7 C#

told them once be - fore; It's no se - cret an - y

Dm7 G7+ C Em

more. Why tell them all the old things?

F Fm C Eb

They're bur - ied un - der the snow. Whis - per - ing grass, don't

Dm7 Ab7 Dm7 Dbmaj7 C

tell the trees, 'cause the trees don't need to know.

101 Amapola

Words by Albert Gamse
Music by Joseph M. Lacalle

Moderato

mf A - ma - po - la, _____ my pret-ty lit - tle pop - py, _____

_____ You're like that love - ly flow'r so sweet and heav-en - ly. _____

_____ Since I found you, _____ My heart is wrapp'd a - round you, _____

_____ And lov-ing you it seems to beat a rhap-so - dy. _____ A - ma -

po - la, _____ The pret-ty lit - tle pop - py, _____ Must cop-y its en -

dear - ing charm from *f* you. _____ *mf* A - ma - po - la, _____

_____ A - ma - po - la, _____ How I long to hear you

say I love - you. _____ A - ma - love - you. _____

Arranged for piano/organ with
guitar chords – includes ...

Big Spender
Don't Blame Me
East Of The Sun
Falling In Love Again
Goodnight Sweetheart
Honeysuckle Rose
I'm Beginning To See The Light
I Ain't Got Nobody
Lucille
The Mood I'm In
Song From 'Moulin Rouge'
Satin Doll
Sunny
Something Stupid
Take The 'A' Train
Under Paris Skies
The Very Thought Of You
We'll Meet Again
Whispering Grass
and many, many more.



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